

EUROPEAN BROADCASTING UNION (EBU)
UNION EUROPÉENNE DE RADIODIFFUSION (UER)

ADMINISTRATIVE OFFICE

1, rue de Varembe
CH-1211 GENÈVE 20



16 March 1971

O.A./4290
Rad.Com./307

(E.F.)

14th ORDINARY SESSION OF THE RADIO PROGRAMME COMMITTEE

(Istanbul, 1 - 3 April 1971)

Hotel Tarabya

ONE COMPLETE SET OF DOCUMENTS

ITEM 1

Rad. Com.
Istanbul

DECISIONS OF THE ADMINISTRATIVE COUNCIL

These were communicated to all members via circular letter 68.119 of 22 January 1971.

Matters arising from these decisions will be discussed under the appropriate items of the Agenda.

REPORT OF THE MUSIC EXPERTS

This report (document O.A. 4224 of 25 November 1970) has been distributed to all members.

When the Bureau came to consider the report it particularly endorsed several points, notably the appeal to organizations to send to the Working Party charged with the planning of the EBU Concert Season any objective ideas for concerts or proposals of programme constructions which they might have. Additionally, the Bureau noted that the publicity given to the EBU concerts had now improved and it welcomed the various suggestions appearing throughout the report that member organizations should use the Radio Bulletin as much as possible for the exchange of information on musical matters.

Under Item 1 (c) on page 13 of the report the Bureau examined the request of the experts that a small working party should examine the question of operatic broadcasts in depth and decided to recommend to the Committee that the best group to tackle this was that presided over by Mr Keller, which was responsible for the planning of the EBU Concert Seasons. The Committee is asked to approve this proposal.

The Bureau selected the experts' proposals for dealing with commemorations which divided these into two categories. The recommended procedure whereby the relevant organization would offer representative works from the composers falling into category (2) seemed to be the most satisfactory method of dealing with these particular composers. As regards the composers falling into category (1), the Bureau was anxious that the procedure for their commemorations should be clearly understood, viz, that in each case the organization of the country most appropriate to the composer in question would prepare a written plan of his commemoration which would ensure that his output was adequately and logically covered. This plan, in the first instance, would be communicated to the Administrative Office which would then send it to all other members, seeking their interest in taking an active part in the production and, in that case, which works they would like to produce. The Bureau further noted that on certain occasions it would become necessary for interested organizations to meet under the guidance of the co-ordinator, so that the work could be apportioned out in the most satisfactory manner. As regards the commemorations falling in 1971, the Bureau learned that the RAI's offer in respect of Albinoni was now ready and would shortly be distributed and that the BRT's plans for Josquin des Prés would include special concerts organized within the framework of the Flanders and Holland Festivals and that fuller details would soon be communicated. In addition, the RTB had made its plans known for the production of a number of works

including :

- De profundis clamavi
- Domine exaudi
- Nunc dimittis servum tuum
- Ave maris stella
- Salve Regina
- O bone et dulcissime
- Misericordias Domini in aeternum
- Deus, in nomine tuo salvum me fac

The NOS has confirmed that it is going ahead with its plan for the Sweelinck commemoration and that this would shortly be communicated to the Administrative Office in accordance with the procedure outlined above for composers falling into category (1).

The Bureau also examined a proposal from Mr Mertens, Director of Programmes, BRT, that, in conformity with a wish expressed after last year's successful Beethoven International Piano Competition, similar competitions should be organized each year. Mr Mertens proposed that for 1972 a competition dedicated to Scriabin's piano music might be appropriate, but the Bureau felt that this was too difficult for young people and recommended to the Committee that the proposal of the music experts for the commemoration of Scriabin in 1972 be implemented.

As regards the "Troubadour" project on page 16 of the report, it is now known that the BRT, ARD, BBC, NOS, NRK and RTB have nominated musicologists who are at present seeing what their own countries could provide in this context. It will be recalled that in due course a meeting of the organizations expressing an interest in taking an active part in this series is proposed under the chairmanship of Mr Mertens (BRT).

On the subject of the "Italian Madrigal" project the situation is that details of the proposals from a number of organizations are in the hands of the co-ordinator of the project, Maestro Giazotto (RAI) and his suggestions are currently awaited. By way of information the following have been put forward in this respect :

| | |
|--------------|---|
| ARD | approximately 250 assorted madrigals |
| BBC | one 30', one 40' programme |
| CBC (Canada) | excerpts from Vecchi's "Le Veglie di Siena" and excerpts from Banchieri's "Il Festino" |
| ORTF | a considerable number of madrigals |
| SSR (RSI) | three 30' programmes |

No doubt Maestro Giazotto will be able to inform the Committee in Istanbul whether his organization will contribute anything to this first series on

the "Italian Madrigal" or whether the RAI will confine itself to producing the works proposed by Maestro Mompelio.

As regards exchange of information the Bureau hoped that apart from continuing use of the Radio Bulletin for this purpose the Administrative Office would make a special effort to collect from the Music Departments of all members details of their plans for major forthcoming musical productions. Such information should be sought three or four times a year and distributed for the attention of Heads of Music, so that they could know well in advance what large scale works were being produced by others and were likely to be placed on offer by them. The Bureau felt that information on such plans would, in most organizations, be available many months in advance and by circulating it to other members duplication of effort and consequent saving of expense should result.

In respect of the final paragraph of the Report on page 21 it can now be stated that this year's jury for "Let the Peoples Sing" joined by BBC officials responsible for the production of this successful project unanimously elected Dr S. Goslich of the Bayerischer Rundfunk as President of the 1972 "Let the Peoples Sing" jury.

The "Lied across the world" project has continued to defy all efforts made to get it moving and, in view of the inherent difficulties, the Bureau proposes that the material at present lying in the Administrative Office be made available upon request to all organizations by means of photocopies. The task of processing the material and producing the necessary translations and summaries has proved to be beyond the resources of the Administrative Office but it is possible that there will be experts in some organizations who will be able to take the raw material as it stands and derive real benefit from the offers which have been made in this connection by various organizations.

The Bureau expressed its appreciation of the work done at their meeting by the Music Experts and recognized the value of such occasional meetings. With this in mind it proposes to the Committee that a further ad hoc meeting of music experts be convened some time during 1972.

EUROPEAN BROADCASTING UNION (EBU)

UNION EUROPÉENNE DE RADIODIFFUSION (UER)

ADMINISTRATIVE OFFICE

1, rue de Varembe
CH-1211 GENÈVE 20

16 March, 1971

AD/MBB

O.A./4294
Rad.Com./309 (E.F.)

RADIO PROGRAMME COMMITTEE

=====

EBU CONCERT SEASONS

Report of the Expert Working Party

(Paris, 8 March 1971)

Those present were :-

| | |
|----------|---|
| ARD(SWF) | Dr. G-W. Baruch |
| BBC | Mr. H. Keller (Chairman) |
| ORTF | Mr. M. Philippot Mme S. Vergé le Conte |
| SSR | Mr. R. Aubert |
| EBU | Mr. A.M. Dean (Secretary) |

In view of the recent date of this report it may be considered by the Radio Programme Committee as replacing the earlier report of the Expert Working Party (document O.A.4236 of 24 December 1970) which, in consequence, need not now be taken into consideration.

- I. The Working Party outlines below its final plans for the 1971/72 Concert Seasons and submits them to the Radio Programme Committee for the purpose of ascertaining the number of organizations which will subscribe.

As requested by the Bureau, the concerts are shewn divided into the two categories of the Main Season and the Season of Concerts of 20th Century Music. The Working Party hopes very sincerely, however, that the Committee will not decide that organizations shall be permitted to subscribe to either one or the other Season but rather that it shall be a requirement that they take both, since the two Seasons are planned to be complementary and the problems of splitting them might well have disastrous financial consequences.

1. (Main) 27 September 1971, from Berlin (Neue Philharmonie)

The Rising Generation

The three winners of the Karajan Competition for conductors, who will have been declared two days earlier (on Saturday 25 Sept.) when RIAS will send out multi-lingual telex messages, to all participants, containing necessary details (names, works, durations, spacings). Meanwhile, Dr. Baruch is sending 50 brochures of the competition to the Administrative Office in Geneva for distribution to participants.

Starting time: 20.30 hours

Estimated Cost : 6,000 Swiss Francs

2. (Main) 25 October 1971, from tape

A Recital of Variations Glenn Gould - piano

William Byrd: Variations on "Hugh Ashton's Grounde"
Variations on "Sellinger's Rounde"

Bach: Variations in the Italian Style

Beethoven: Variations in F major, Op.34

Webern: Variations, Op. 27

Bizet: Variations chromatiques

The recording, together with Glenn Gould's commentary, will reach the Administrative Office by 31 May 1971. It will be passed to the BBC which will be responsible for making the necessary copies and distributing them to subscribers, all of whom will broadcast the tape simultaneously at 20.30 hours.

Estimated Cost : 13,500 Swiss Francs

3. (20th Century) 22 November 1971, from Paris (Grand Auditorium of ORTF)

Opera-ballet, "PADMAVATI" Roussel

Padmavati - Rita Gorr (mezzo)
Nakamti - Jocelyne Taillon (mezzo)
Ratan-Sen - Eric Tappy (tenor)
Alsaouddin - Robert Massard (baritone)
Le Brahmane - Michel Sénéchal (tenor)

Chorus of the ORTF (Chorus-Master: Marcel Couraud)
National Orchestra of the ORTF conducted by Jean Martinon

Act I 20.30 - 21.25
Interval 21.25 - 21.45
Act II 21.45 - 22.30

Estimated Cost: 32,000 Swiss Francs which may be reduced
by a contribution from the Roussel Foundation.

4. (20th Century) 10th January 1972 from Baden-Baden (Hans Rosbaud Studio)

Kurt Weill Concert

Divertimento 18'

Violin Concerto 33'

Symphony No.2 27'

Gérard Jarry - violin

Südwestfunk Orchestra conducted by Ernest Bour

Frankfurt Vocal Ensemble - Chorus-Master: Diethard Hellmann

Estimated Cost: 25,000 Swiss Francs including Mr. David Drew's
fee for preparing the materials of the Divertimento.

5. (Main) 7 February 1972 from Dublin (National Gallery)

Quartet in E Minor, Op.44 No.2 Mendelssohn
Quartet Tal

Quartet in G major, D.887 Schubert

Tel Aviv String Quartet

Estimated Cost: 8,000 Swiss Francs of which RTE will bear
a proportionate cost for right to broadcast, on the assumption
that it will not be a subscriber to the Season.

6. (20th Century) 27 March 1972 from Copenhagen (Radio Concert Hall)

Opera "SAUL AND DAVID" (in English) Carl Nielsen

Elisabeth Söderström (soprano)

Alexander Young (tenor)

Tom Krause (baritone)

Kim Borg (bass)

Danish Radio Symphony Orchestra and Chorus
conductor Jascha Horenstein

Estimated Cost : 55,000 Swiss Francs

7. (20th Century) 8 May 1972 from Bremen (Radio Concert Hall)

A Concert of John Cage's music

John Cage and specialists in his music

Starting time : 21.00 hours (no interval)

Estimated Cost: 12,000 Swiss Francs

In addition, there is the strong likelihood of the concert of the Schubert and Mendelssohn piano trios being placed in this Season, either in April or late May/early June. The performers will be Arthur Grumiaux, Pierre Fournier and Nikita Magaloff, the probable place Chateau de Chillon, Switzerland and the estimated cost 30,000 Swiss Francs.

Note:

Colin Davis is enthusiastic about doing Stravinsky's complete "Pulcinella" and Mozart's "Thamos", but does not want to conduct an orchestra with which he is not working in any case.

This question will be discussed by the Heads of Music during their meeting on the eve of the Committee's first session. In any event it is now clear that the concert will not take place during the 1971/72 Season.

Financial Summary

| <u>Main Season</u> | | <u>20th Century Season</u> | |
|------------------------------|---------------|--------------------------------|---------------|
| | <u>Sw.Fr.</u> | | <u>Sw.Fr.</u> |
| 27 Sept. 71, Berlin | 6,000 | | |
| 25 Oct. 71, Tape (Gould) | 13,500 | | |
| | | 22 Nov. 71, Paris | 32,000 |
| | | 10 Jan. 72, Baden-Baden | 25,000 |
| 7 Feb. 72, Dublin | 8,000 | 27 March 72, Copenhagen | 55,000 |
| April (?) 72, Switzerland | 30,000 | 8 May 72, Bremen | 12,000 |
| | <hr/> 57,500 | | <hr/> 124,000 |
| | | | |
| | T O T A L | 181,500 Swiss Francs | |

II. Plans for subsequent Seasons are as follows :-

(a) 1972/73

(Main) 9 October 1972 from Amsterdam (Concertgebouw)

Complete incidental music for "Egmont" Beethoven

Complete incidental music for "A Midsummer Night's Dream" Mendelssohn
Concertgebouw Orchestra conducted by Bernard Haitink
(Estimated Cost : 19,000 Swiss Francs)

(20th Century) 30 October 1972 from Brussels (RTB)

A concert of the orchestral and chamber music of Charles Ives
conducted by Michael Gielen

(20th Century) 19 March 1972 (?) from London (Royal Festival Hall)

A Concert of the orchestral and chamber music of Roberto Gerhard
BBC Symphony Orchestra conducted by Colin Davis
Chamber group to be decided.

(Main) Date and place to be decided

The Rising Generation

(20th Century) Date to be decided from Basle

Lebendig Begraben (12 Songs for baritone,
chorus and orchestra Othmar Schoeck
Baritone: Kurt Wiedmer

Pelleas and Melisande Arnold Schoenberg

Basle Orchester - Gesellschaft conducted by Jean-Marie Auberson

Estimated Cost: 20,000 Swiss Francs

(b) 1973/74

(Main) Date to be decided, from London

Sonata Haydn
Piano Concerto No.1 Bartok

Sonata Haydn
Piano Concerto Schoenberg

Alfred Brendel with orchestra conducted by Pierre Boulez

III.

STEREOPHONIC TRANSMISSIONS

The Working Party viewed the possibility of repeat transmissions in stereo with some anxiety, in view of the delicate situation in which producing organizations would be placed at the contractual stage. It recommends that any subscribing station wishing to broadcast a stereophonic repeat should make its own contractual arrangements with the artists after the EBU contract has been signed.

The Working Party hoped that subscribers would continue to be patient for another year or two, in view of the possibility of international stereo distribution then becoming available by circuit.

IV.

COMMERCIAL RECORDINGS OF EBU CONCERTS

The Working Party considered this question in detail and agreed on the artistic desirability of perpetuating some of the more outstanding performances from the EBU Concert Seasons. It recognized, however, that the EBU as such must be seen not to be entering the commercial recording market. It did not feel qualified to comment on a proposal that subscribers to the EBU Concert Seasons might themselves pay the supplements required by artists for the commercial exploitation of their EBU performances in return for the revenue which would thereby accrue. Alternatively, the possibility was discussed of a commercial record bearing an EBU label but produced and put on sale by a member organization; once again, however, the Working Party felt uneasy about the contractual difficulties which might ensue and the fact that such a label might suggest that the EBU itself was involved in commerce.

In general, the Working Party agreed with the Bureau's recommendation that the most satisfactory method of procedure was to encourage a record company to take over an EBU production after its broadcast and to make its own studio recording of it, giving due credit to the EBU or, alternatively, to make a recording of the actual broadcast available to a commercial company.

V.

OPERA

The Working Party felt (a) that what could be done in this area was already being done (Prinz Jodelet, Padmavati, Saul and David, etc.) and, (b) that specific, expensive suggestions would continue to be welcome. Szymanowski's "King Roger" was discussed as a possibility.

VI.

EBU CONCERT SEASON IDENTIFICATION SIGNAL

Arising from a proposal put forward at its previous meeting the Working Party heard playbacks of first experiments and decided that further experiments should be undertaken. The basic problem is that of repeatability. The Working Party feels that a simple, unharmonized succession of E - B Flat - pitchless note might be the best solution, one without espressivo implications, and hence readily repeatable. The tritone would, at the same time, produce the expectation of a resolution which would never ensue. Since the pitchless note would have to be produced by a different instrument from that or those producing the two pitched notes, they themselves ought perhaps to be given to different instruments too. Percussion instruments - or, at any rate, percussive sounds - would seem to be the most desirable (non-espressivo) possibility.

VII. SCORES FROM CANADA

The several scores submitted by the CBC, some of them very interesting, have been carefully examined. They do not, however, fall within the strictly defined brief for the 20th Century Seasons, since CBC could offer recordings of them through normal EBU programme exchange channels. Already one or two members of the Working Party have expressed the hope that such offers will be forthcoming from the CBC, anticipating considerable interest on the part of respective radio stations.

VIII. NEW IDEAS

(a) The Working Party thought that it might be a good, if complex idea, to invite all subscribers to investigate which of the substantial works by the great masters they had neglected over the last 2 or 3 years. The statistical evidence would then be collated and one or more concerts constructed within the framework of the EBU Concert Seasons which would entirely consist of such universally neglected, important works. In the course of this operation, one might even find common causes of such neglect, and include observations on them in the presentation.

(b) The Working Party discussed a possible project falling right outside its own terms of reference and indeed outside the EBU Concert Seasons, viz, the possibility of single co-promotions by various and varying combinations of radio organizations: both culturally and financially, there seem to be great opportunities in this - the strictly musical - area, where the national divisions between radio stations are not really meaningful.

ITEM 4

Rad. Com.
Istanbul.

PUBLICATION AND LOAN OF MUSICAL MATERIALS

It will be recalled that at its last meeting the Committee adopted the proposal of Dr. Molo (SSR) that steps should be taken to obtain an estimate of the cost of microfilming the Central Catalogue in Brussels as a precaution against its loss by fire or other risk.

The BRT/RTB has since informed us that this cost will amount to 7,800 Belgian Francs (approximately 680 Swiss Francs). In the meantime the BRT/RTB has just advised participants in the "Mutual Loan of Musical Materials" project of their proportionate share of the running costs of this for 1970 which amounted to 427,967 Belgian Francs or 28,530 Belgian francs each. At the same time the BRT/RTB submits for the approval of the Committee the following budget for 1971 :-

| | <u>Belgian Francs</u> |
|--|-----------------------|
| - Salaries (taking account of normal increments) | 350,000 |
| - Social Charges | 60,000 |
| - Travel Expenses | 25,000 |
| - Office Equipment | 12,000 |
| - 10% contingency | 53,000 |
| Total . . | <u>500,000</u> |

This gives an individual share of 33,500 Belgian Francs per participant but if the Committee approves the further expenditure of 7,800 Belgian Francs as mentioned above for the microfilming of the Central Catalogue, this total will increase to 507,800 Belgian Francs giving an individual share of approximately 34,000 Belgian Francs (2,960 Swiss Francs).

As regards the two lists of works proposed for publication by the Committee's expert working party on the subject, the current situation of orders received is as follows :-

LIST 1 (for publication by Radio Music NRU)

| | | |
|-------------|--|---|
| Mozart | Symphony K 75 in F major | 6 orders (BBC, BRT/RTB, NZBC, SR, SRC, YLE) |
| | Symphony K 81 in D major | 6 orders (ditto) |
| | Symphony K 97 in D major | 6 orders (ditto) |
| Mendelssohn | Concerto in E major for 2 pianos and orchestra | 5 orders (BBC, BRT/RTB, NZBC, SR, SRC) |
| Weber | Overture to Peter Schmoll | 3 orders (BBC, NZBC, SRC) |

As will be seen, the requisite minimum of seven orders has not been reached in the case of any of these works although the 3 Mozart symphonies are very close. Perhaps the present note may serve as a reminder to those organizations which have not yet ordered but intend to do so in order that at Istanbul the Committee may learn that work on at least some of the materials can be viably put in hand.

LIST 2 (for photocopying from materials already in the possession of certain members).

The situation here is as follows :-

| | | |
|-------------|---|--|
| Bizet | Extracts from "The Pearl Fishers" | 4 orders (ABC(Australia), BRT/RTB, NZBC, SRC) |
| Verdi | Elizabeth's air from "Don Carlos" | 4 orders (ditto) |
| Schumann | Concert piece for 4 horns and orchestra in F major | 3 orders (ABC(Australia), NZBC, SR) |
| Tchaikovsky | Complete Ballet "Swan Lake" | 1 order (BRT/RTB) |

On examining these figures, which have remained unchanged since its meeting in January, the Bureau recognized that nothing prevented work proceeding on the orders for the second list and the Administrative Office will be getting in touch with the organizations which own the materials and with the Central Bureau in Brussels to arrange the requisite photocopying and decide on the price which will have to be charged in each case.

ITEM 5 (b)

Rad. Com.
Istanbul

SUMMER SERENADE

As authorized by the Committee, the Administrative Office invited, by its letter 67.063 of 20 November 1970, contributions for the 1971 Summer Serenade. Programmes were asked to be ready for exchange by the end of April 1971 so that, for once, the series would be able to be broadcast during the period implied by its title.

As these notes are drafted details of the first contributions are starting to come in and a final report on the project will be made to the Autumn meeting of the Committee.

EUROPEAN BROADCASTING UNION (EBU)

UNION EUROPÉENNE DE RADIODIFFUSION (UER)

ADMINISTRATIVE OFFICE

1, rue de Varembe
CH-1211 GENÈVE 20

16 March 1971

O.A./4293 (E.F.)
Rad.Com.308

RADIO PROGRAMME COMMITTEE

=====

Meeting of Experts of "Let The Peoples Sing 1971"

(London, 18 February 1971)

Those present were :-

| | |
|----------------------------------|--------------------------------------|
| <u>Canada</u> (CBC) | Mr. C. Little |
| <u>Finland</u> (YLE) | Mr. N. Vaskola |
| <u>Germany</u> (ARD-BR) | Dr. S. Goslich |
| <u>Hungary</u> (MT) | Mr. A. Sebastyen |
| <u>Norway</u> (NRK) | Mr. K. Lange (President of the Jury) |
| <u>United Kingdom</u> (BBC) | Mr. D. Lloyd-James (Chairman) |
| | Mr. C. Beardsall |
| | Mr. D. Rayvern Allen |
| | Mr. J. Addlis |
| | Mr. P. Dood |
| <u>EBU Administrative Office</u> | P. Nacer (Secretary) |
| <u>Interpreter</u> | Mme S. Gorka |

The Group met on 18 February 1971 the day before the final adjudication and was chaired by Mr. Lloyd-James (BBC) who welcomed all the delegates.

At the proposal of Mr. Beardsall, the session was devoted to the examination and criticism of "Let The Peoples Sing 1971" and to

all new ideas for changing and improving this series and also to the study of possible changes in the 1972 regulations, such changes, of course, to be submitted for approval to the Radio Programme Committee.

Finally the Jury met to elect the chairman of the next "Let the Peoples Sing".

1. Examination of "Let the Peoples Sing 1971" and New Ideas

Each delegate had prepared several written suggestions in advance of the meeting, for subsequent discussion. These suggestions came principally under three points :-

- a) A new system for the annotation of candidates, presented by Mr. Little (CBC);
- b) Modification of the duration of programmes recorded for the competition suggested by Mr. Sebastyen (Magyar Radio); These two propositions were, however, not adopted.
- c) A definition of contemporary music and the need for its insertion into this series proposed by Messrs. Beardsall(BBC), Little (CBC), Addlis (BBC), Vaskola (YLE), Dood (BBC), Sebastyen (Magyar Radio), Goslich (ARD-BR), and Lange (NRK).

All the above propositions were the object of lively discussion taking into account the fact that contemporary music does not always have the desired impact in choral formations, and if it were made compulsory for candidates when setting up their programmes, this might discourage the participation of choirs that are more at ease with romantic or baroque music. Taking into account also the fact that one of the purposes of radio is to give the public as complete an idea as possible of contemporary musical trends, the group considered it desirable to introduce into the "Let The Peoples Sing 1971" programme a piece of contemporary music as an optional item. According to the results this would give, the idea could be repeated the following year or could be modified in form.

An amendment to the regulations in respect of this proposal will be submitted for the approval of the Radio Programme Committee. The examination of the progress of the competition brought into evidence not only the quality of the choirs and their high musical standard but also the efficient co-ordination of the BBC and its perfect organization of the event. In the matter of organization, Mr. Rayvern Allen (BBC)

asked if in the future the participants could :-

- indicate clearly on recorded tape the pieces being submitted, their identity and that of the groups they are presenting;
- send in their biographical notes and detailed information on their choral groups at the same time as their completed subscription forms;
- make sure that the identity of the choirs indicated writing on any of the scores they have sent in can easily be effaced, so that secrecy can be maintained during the auditions.

2. Study of the regulations of "Let The Peoples Sing 1972" and
Proposals for amendments

The delegates examined the 1971 regulations article by article. They felt it would be appropriate to include in the draft to be submitted to the committee for approval, amendments relative to the introduction of the German language (in addition to English and French). This will now read in text "Instructions on the possible method of Vocal and Musical production other than orthodox musical terms and translations into either English, French or German of the words of each song where these are not already in one or other of those languages".

Such amendment was proposed in view of the fact that in countries where the organizations are affiliated to OIRT, German is the most used foreign language.

Still in the spirit of opening up to other unions in the rest of the world it was proposed that in the chapter "organization" of the regulations, recordings could be judged by an international jury in a radio centre suitable for such an operation and not, as up till now, in a European Centre.

In the clause "Classes of entry and awards" it was proposed that:

- bona fide school choirs should be made up of pupils of the same school;
- young people's choirs should no longer be subject to the paragraph which limits the number of members under nineteen to 75% of the total.

For the above two categories it seemed desirable to cancel the preliminary audition in separate groupings of masculine voices, feminine voices and mixed choirs.

A new trophy, intended to promote contemporary music might be offered as a reward to the choir which includes in its repertoire a piece of this kind. This prize would be presented by Radio Hungary.

Finally, other proposals were made by the delegates concerning the safekeeping of the trophies, the procedure to be followed in the case of two candidates tying and a period of three consecutive years of ineligibility for the winners.

3. Election of the New President - Future Prospects

The jurors designated Dr. S. Goslich (ARD-BR) as President of "Let The Peoples Sing 1972" but first unanimously expressed their gratitude to Mr. K. Lange (NRK) for his devotion to "Let The Peoples Sing" and the work he had accomplished in his three years as President.

The new president voiced the sentiments of everyone in wishing that this competition would be open to the greatest possible number of organizations. He expressed the hope that the United States and the Soviet Union would agree to participate in future competitions and announced that he would take steps personally to try and speed up their acceptance.

He also, on behalf of everyone, expressed satisfaction that the BBC had agreed to co-ordinate "Let The Peoples Sing" again in 1972.

The final adjudications took place the next morning after which the delegates complimented Mr. Lloyd-James, Mr. Beardsall and Mr. Rayvern Allen on the organization of the 1971 competition. Mr. Sebastyen accentuated the very varied nature of the choirs and the high standards shown in the competition and, with a personal message from Mr. Beardsall to Mr. Sebastyen in the Hungarian language, the session closed.

* * *
* *
*

ITEM 5 (d)

Rad. Com.
Istanbul

EXTRA-EUROPEAN AND MUSIC IN THE ORAL TRADITION

The most important event in this field since the Committee last met has been the offer from the RAI of 6 programmes produced under the overall title "At the sources of music" by Alain Danielou and Giorgio Nataletti. Very detailed documentation running into 25 pages accompanied this offer which covered music from Persia, the Middle East, India, Japan and Korea. Full details were sent out by the Administrative Office on the 25th of January under reference 68.123 and already there are indications of considerable interest in this important offer.

The BRT announces details of 3 further long-playing records of African music which may be obtained upon application. The first of these, devoted to the Teda-Tibesti people of Chad has just appeared and two further disks, dedicated respectively to the Ankole people of Uganda and the Bafia from the Federal Republic of Cameroun are foreseen. The Administrative Office has sent out a circular letter inviting applications for these records to be made directly to the BRT.

Finally, under reference 68.461 of 5 March 1971, the Administrative Office sent out details of a vast collection of recordings associated with the "Theme of Water". Exchange of these will no doubt be getting under way shortly and should form a useful and valuable acquisition to members' Sound Archives.

SERIOUS MUSIC - OTHER

Attached you will find a proposal emanating from Mr. Roger Aubert (SSR), who was Chairman of the jury of the recent EBU International Beethoven Piano Competition. This proposal was examined by the Bureau of the Committee in January and its opinion was not wholly favourable. It felt, for example, that the first part of the competition, devoted to violin making, was not really adaptable to radio treatment and it believed that, as regards the second part of the competition, there were already enough - if not too many - violin competitions in existence. It believed that future competitions organized by the Radio Programme Committee should be pegged to some such event as the Beethoven Anniversary Year and in this respect the proposal of Mr Mertens (BRT) for the Scriabin anniversary (referred to on page 2 of the note accompanying Item 2 of the Agenda) is relevant.

The Committee is invited to examine the proposal of Mr Aubert and to take a decision on whether or not to proceed with it.

Proposal from Mr R. Aubert (SSR)

(Chairman of Jury of International Beethoven Piano Competition)

In view of the success of the Beethoven Piano Competition in 1970, it would seem possible to envisage a competition organized by the EBU for the 1971/1972 season. This time it could be devoted to the violin, its form naturally differing somewhat from that of the competition devoted to the Beethoven piano sonatas.

The basic idea would be to have a competition in two parts : one concerning modern violin making, that is to say a competitive comparison of violins made by contemporary stringed-instrument makers, and the other a competition of violin playing - open only to young performers.

Here below is a suggestion for the general plan :

1. Violin making competition

This competition might take place in one of the towns which, historically, have been the cradles of masterpieces in violin making, such as Cremona. Participation in the competition would be open - via the respective radio organizations - to all countries interested where violin making is truly a traditional art, such as :

Mirecourt in the Vosges
Mittenwald in Bavaria
Markneukirchen in Saxe
Schönbach in Czechoslovakia.

This part of the competition would be concluded by the choice of a violin adjudged to be the best by a body of experts.

2. The second part would take place a few weeks after the first part and, for instance, each of 12 countries might send one young violinist to participate in the competition. The first test would take an eliminatory form but would even entail some awards. It would be advisable to retain 5 or 6 of the 12 or 15 candidates (the Beethoven competition in fact revealed the necessity of a semi-final in order to select two finalists from the twelve candidates).

This first test could even take place during the violin-making competition, as candidates would play their own instruments at this stage and would not need to have practised on the winning violin. Then for the semi-final the 5 or 6 selected candidates would be required to perform 2 pieces from a list previously drawn up. One of these pieces would be played on the candidate's own violin and the other on the prize-winning violin. In this connection it should be noted that it would be absolutely essential that candidates have a sufficient number of hours in which to become familiarized with the winning violin as this is, generally speaking, a rather difficult thing for violinists.

However, the adjudication of the semi-final should be based principally on the performances given by the candidates on their own instruments rather than on the winning violin.

3. Two violinists would remain at the conclusion of this semi-final - as was the case in the Beethoven competition. These two violinists would then have a few days at their disposal in which to familiarize themselves with the winning violin. Each violinist would give a complete recital on the winning instrument and might play, for instance, an unaccompanied partita by Bach, a "Caprice" by Paganini for solo violin, one of the Beethoven sonatas for piano and violin and a piece set for all candidates appearing in the general programme for the competition. The two finalists might possible play the same programme, though this would lessen the artistic interest.

As in Brussels, the winner would be presented with a sum of money, together with the prize violin and a number of engagements offered by participating radio organizations. The second finalist would also be offered certain engagements, plus a smaller sum of money. Further, the semi-finalists would receive awards which, although proportionately more modest, would even so be worthwhile.

NORD RING

The following note is contributed by Mr. C. Mertens (Director of Programmes, BRT) :-

"At the last meeting of the Radio Programme Committee in Berne I expressed the wish to receive from those organizations which either took part or sent observers to the Heligoland experiment a report on this. I am sorry that only the BBC has answered this request, the text of whose reply is as follows :-

' In the original concept, the Nord Ring co-operation was of good value to the BBC. The live concerts in the seven capitals with international artists were broadcast at very small cost and made good sustaining programmes. After two or three years of this idea, some member countries felt that a change was necessary and that a more modern approach to this seven nation effort had to be found. Gradually we moved to the fully "pop" idea of Radio Heligoland in August 1970 and in the meantime some short series and 'one-off' programmes took place, as well as some series of "Dancing round Europe".

The pop idea of Radio Heligoland was not attractive to the BBC (although we co-operated in a small way) for we have had our own pop network, Radio 1, for some years.

I believe that the future of Nord Ring must be based on programmes of popular melodic music, not pop. With the built-in language difficulties, it is a constant problem to find common ground for programmes, and I hope that we can solve this in the future.'

Meanwhile the members of Nord Ring met in Holland during December with delegates from BBC, DR, NOS, NRK and SR. At this meeting it was recognized that the Heligoland Scheme had been successful in respect of the daily live programmes but that the concerts which had taken place there had not achieved the same success. As a result of this experiment the December Meeting decided to organize in 1971 a new Nord Ring which would take place at Knokke in Belgium between 5 and 17 July 1971 at the same time as the International Challenge Cup of the "Chanson". The 1971 Nord Ring scheme would not envisage the organization of any concerts. Other countries are once again invited to send an observer to Knokke.

In principle the 1971 Nord Ring Scheme will concern itself exclusively with pop music.

After receipt of a detailed report from the NOS I will not fail to forward more precise particulars to interested member organizations".

The members of the Radio Programme Committee are invited to consider the above and to decide whether or not the Nord Ring scheme should, in the light of what has been said, fall within or outside of the framework of EEU co-operation.

ITEM 8 (b)

Rad. Com.

Istanbul

BRASS AND MILITARY BAND MUSIC

Invitations to join the second series of this programme project were sent to all EBU and OIRT members under reference 67.802 of 27 January 1971. It will be too early at Istanbul to judge the success or otherwise of the 1971 scheme, but a report will be made available for the Autumn meeting of the Committee.

REPORT OF THE MEETING OF DRAMA EXPERTS

This report (document O.A. 4248) is now attached to this note but in its draft form it had the advantage of advance examination by the Bureau of the Committee when it met in January.

Some points on which the Bureau commented were as follows : point 1 (a) Eurotheatre - The Bureau noted that copies of the 6 plays selected by the international jury had been supplied to member organizations in many parts of the world but it felt that this information was insufficient to judge fairly the success or otherwise of the scheme, since no information was available as to whether or not the plays requested had, in fact, been produced. The Administrative Office was asked to seek information on this point and this inquiry is currently in progress. It is worth recording here that copies of some or all of the plays were supplied to BRT/RTB, IBA, JRT, Kuwait Broadcasting Service, NHK, NRK, NZBC, RAI, RTE, SABC and SSR and, of course, copies were already in the possession of those organizations which supplied the members of the international jury (ARD, BBC, ORTF and SR). Perhaps, in order to speed this matter up, delegates from the organizations mentioned above who will be attending the Committee's meeting in Istanbul would be good enough to advise the Secretary of the Committee at that time of the use, or otherwise, they made of these 6 plays.

In examining the recommendation at the foot of point 2 of the report (pages 6 and 7) the Bureau wished to propose to the Committee that at least in the first instance the panel of experts to examine the manuscripts of plays specifically written for radio should be composed of Mr Esslin (BBC) and Mr Trutat (ORTF).

Apart from this suggestion of the Bureau, the Committee is, of course, invited to discuss and take a decision on the recommendation put to it in this respect by the expert working party (pp. 6 and 7).

The Bureau went on to examine the further recommendation under point 2., which appears on page 9 of the report, but expressed some doubt as to the feasibility of this. It suggested that the Committee might feel inclined to recommend to the Administrative Council that an approach be made to the Secretariat of the Prix Italia with the request that recordings of all the winning entries of that competition be retained by its Secretariat as a permanent archive for

non-broadcasting purposes. An unofficial approach by the Secretary of the Committee to the Secretariat of the Prix Italia has suggested that if such a request were to be forwarded through official EBU channels it would be sympathetically received and, if time permitted, put forward as an amendment to the Statute of the Prix Italia at its 1971 General Assembly. The Committee is therefore invited to formulate a recommendation on these lines for submission in the first instance to the Administrative Council.

In discussion with the Secretariat of the Prix Italia, however, the Secretary of the Committee expressed the further hope that the RAI might also consider collecting recordings of other dramatic productions considered to be really important, perhaps on the basis of up to two (as opposed to the six recommended by the experts) such recordings each year. The Secretariat of the Prix Italia was not keen on this idea and wished to ensure that the archive of Prix Italia winning entries was created and preserved as such and not complicated by random other works unrelated to it.

In respect of the three recommendations under point 3, contained on page 12 of the Report, the Bureau welcomed the first, felt confident that the Committee would wish the Administrative Office to proceed as requested under the second, but felt that the third recommendation was not very realistic and should not appear as an official proposal of the Committee.

The Bureau noted the information contained on page 18 under point 5 of the Report that the ARD would be organizing a radio play festival in Frankfurt in 1972 and felt that this might provide the occasion for those EBU experts who would be present there to meet and follow up their specific EBU work together. The Bureau further hoped that at that time, assuming the Committee's agreement, the experts would pay particular attention to the subject of serials and would find ways and means of bringing into the limelight serials which had been nationally successful and might be internationally meaningful and therefore worthy of exchange, at least in script form.

The Bureau's overall reaction to this Report of the drama experts was very favourable and though clearly it would not be desirable to institute regular meetings, it felt that occasional meetings of this kind could not fail to be fruitful.

EUROPEAN BROADCASTING UNION (EBU)

UNION EUROPÉENNE DE RADIODIFFUSION (UER)

ADMINISTRATIVE OFFICE

1, rue de Varembeé
CH-1211 GENÈVE 20

AD/MBB

16 March 1971

O.A./4248
Rad.Com./304 (E.F.)

RADIO PROGRAMME COMMITTEE

=====

Meeting of Drama Experts

(Cologne, 11-12 January 1971)

At the request of the Radio Programme Committee and at the kind invitation of the Westdeutscher Rundfunk, a meeting of Experts in Radio Drama was held in Cologne on 11 and 12 January 1971.

Those present were :-

Belgium (BRT)
(RTB)

Mr. A. Poppe
Mr. J-L. Jacques

Canada (CBC)
(SRC)

Mr. J. Reeves
Mr. J.G. Pilon

Denmark (DR)

Mlle H. Lemche Kraa
Mr. H. Pade

Finland (YLE)

Mr. J. Maentylae
Mr. P. Lounela

France (ORTF)

Mr. A. Trutat

| | |
|----------------------------------|---------------------------|
| <u>Germany</u> (ARD-WDR) | Dr. P. Schultes |
| (ARD-SDR) | Mr. O. Dueben |
| (ARD-SR) | Mr. W. Klippert |
| (ARD-DF) | Dr. D. Hasselblatt |
| (ARD-HR) | Dr. U. Lauterbach |
| (ARD-RB) | Mr. H. Loebe |
| (ARD-SWF) | Mr. H. Naber |
| (ARD-Rias Berlin) | Mr. G. Niezoldi |
| (ARD-BR) | Mr. H. Dollinger |
| <u>Ireland</u> (RTE) | Mr. P.P. Maguire |
| <u>Italy</u> (RAI) | Mr. S. Angeli |
| | Mr. F. Malatini |
| <u>Japan</u> (NHK) | Mr. H. Takeuchi |
| | Mr. Ueno |
| <u>Netherlands</u> (NOS) | Mr. B. Van der Zouw |
| <u>Norway</u> (NRK) | Mr. K. Johansen |
| <u>Sweden</u> (SR) | Mr. S. Maartensson |
| <u>Switzerland</u> (SSR-RSR) | Mr. G. Blanc |
| (SSR-SRG) | Mr. H. Hausmann-Higson |
| <u>United Kingdom</u> (BBC) | Mr. M. Esslin (Chairman) |
| <u>Yugoslavia</u> (JRT) | Mlle N. Depolo |
| | Mr. T. Arsovski |
| | Mr. E. Smasek |
| By Invitation: | |
| <u>Hungary</u> (MT) | Mr. V. Gabor |
| <u>EBU Administrative Office</u> | Mr. A.M. Dean (Secretary) |
| <u>Interpreters</u> | Mme L. Guéry |
| | Mr. J. Herbert |
| | Mlle S. von der Laden |

In opening the meeting, Dr. Fritz Brühl, Director of Radio Programmes of the WDR, laid stress on the experimental nature of much of the radio drama at present being produced within EBU member organizations. He believed that this greatly enhanced the prestige of radio as a whole and that even if the listening audience was not yet wholly attuned to it or appreciative of it, it was nevertheless a very worthwhile and important development in the context of radio as such.

The Agenda of the meeting had been drawn up in its main lines by the Radio Programme Committee during its last meeting in Berne in October 1970 and consisted, in the main, of seeing where earlier EBU work in the domain of drama had failed to justify fully the hope placed in it and to explore new areas which held the promise of fruitful co-operation.

1. Earlier Activity

(a) Eurotheatre

The experts did not entirely share the Committee's disappointment with this scheme which, it was recalled had comprised commendation to the attention of member organizations of six plays selected by an international jury as meriting more attention outside of their countries of origin than they had hitherto achieved. One or two excellent works had appeared and had been produced in a number of countries but, as Dr. Lauterbach (ARD-HR) pointed out, part of the fault undoubtedly lay in the fact that some of the pieces were written for the stage and did not adapt satisfactorily for radio. The experts turned to consideration of how this might be remedied in the future when they came to discuss item 2 of the Agenda reported on below.

(b) Panorama of 20th Century Theatre

There had undoubtedly been some misunderstanding over the objectives of this project which was designed to do no more than bring to the attention of drama departments a list of works considered to be unjustly neglected and insufficiently performed. It was therefore surprising to find plays by such writers as Brecht, Becket and Ionesco appearing in the list. Even so, the synopses of some 60 plays had been sent to all EBU members and though they would be unlikely to contain anything new or unknown to the more highly developed drama departments they had surely been of interest and of some value to others. The experts agreed with the Committee, however, that there was little point in attempting to do anything of this nature again.

2. The Role of International Co-operation in the Field of Drama

This item was, of course, the most important one on the Agenda for the conclusions reached by the experts in its respect would have a determining effect on the future thinking of the Radio Programme Committee on the whole subject. Before tackling the point proper, however, the experts discussed at some length the relationship which either did, should or should not exist between radio drama and the legitimate stage play. As Dr. Brühl had pointed out in his opening address, the radio play in Germany had now moved away from its former traditional pattern, was no longer designed to be merely entertaining and was not considered as a means of diffusing new writing. Dr. Lauterbach (ARD-HR) wondered whether either radio or theatre was helped by radio performance of the stage play. His question was answered as regards Great Britain by Mr. Esslin (BBC) who pointed out that, amongst others, Frisch, Dürrenmatt, Anouilh and Brecht were introduced into his country entirely through the agency of the BBC which had commissioned the translations of their work which had been instrumental in quickening the interest of the legitimate theatre. An interesting sideline to this information was contributed by Mr. Blanc (SSR-RSR) who told the meeting that Anouilh's work was not broadcast at all in the French-speaking countries. He believed that thought and action should be concentrated on works special to radio and that stage works and their adaptations, though important in themselves, should assume a secondary rôle.

In Italy, pointed out Mr. Angeli (RAI), radio adaptations of exceptional stage plays are normal but wherever possible these are reduced to acceptable broadcast length. A special point is made of producing on radio the works of young Italian writers who as yet find difficulty in getting stage production. A recent innovation has been the broadcasting of shortened versions, each of 30' duration, of classical and modern plays and to judge from the public reaction so far it may be counted a success.

Mr. Esslin (BBC) stated that opinion was divided amongst the members of his organization's drama department, some regarding it as their duty to inform the audience fully about theatrical happenings with others adopting what might be termed a radiophonically puritanical approach to the subject.

At this stage of the discussion Mr. van der Zouw (NOS) put forward a proposal for a "Panorama of Radio Drama" in which participating organizations would submit one or two radio drama scripts considered to be of outstanding quality. These would be examined by an expert group which would make a selection from them and commend their production and broadcast independently by each participating organization.

Mr. Trutat (ORTF) added that he was about to make a very similar proposal but he emphasized the view of his organization that, important though pure radio drama was, there was still a very important role to be played, at least in France, by radio in respect of the legitimate theatre which it can greatly help, particularly by the encouragement of new writers.

Mr. Esslin was worried that the NOS proposal might conflict in some way with the Prix Italia but Mr. van der Zouw stressed that this latter was concerned only with pre-recorded productions whereas his organization's idea was concerned solely with scripts designed for radio drama. Mr. Esslin, however, remained concerned that the NOS proposal, with the inevitable delays which would have to intervene between the writing and possible production of the plays, might, ultimately, be unfair to the writers. Mr. Trutat (ORTF) believed that should the NOS proposal be adopted it would be very important to impose strict criteria and to seek works specifically created for radio. He, too, like everybody else present was anxious to avoid any possible conflict with the much-valued Prix Italia. The NOS proposal received support from Mr. Malatini (RAI) on the grounds that subsequent comparisons of individual organizations' productions of the same works would be revealing, interesting and valuable.

There followed a lengthy discussion led by Dr. Hasselblatt (ARD-DF) on whether or not it was possible to judge a radio play on its script alone. He felt that what, in Germany, were referred to as "neue Hörspiele" were complete in themselves and the script of them was only a part of the many other techniques involved. Mr. Esslin was worried that thinking of this nature might even mean the end of all international co-operation in the field of radio drama and did not agree with Dr. Hasselblatt that "neue Hörspiele" could not be judged on the basis of their scripts, providing of course that these contained fully adequate details of effects and other techniques required. Mr. Malatini (RAI), whilst supporting Dr. Hasselblatt's thesis that a radio drama was complete in itself, felt nevertheless that it was better to exchange scripts than nothing at all. His viewpoint was questioned by Mlle Depolo (JRT) who saw nothing to be gained in exchanging scripts which neither she nor an international jury could understand and, therefore, judge and she suggested that instead each organization should try to exchange complete recorded productions outside the general run-of-the-mill of radio drama. This, however, was seen as approaching too closely the terrain of the Prix Italia and two principal problems remained to be sorted out if any form of exchange of scripts were to be undertaken: firstly, their translation which, as both Mr. Lounela (YLE) and Mr. Maguire (RTE) pointed out, presented a real problem not only as regards their intrinsic cost but also

in respect of the rate at which translators should be paid, e.g. international or domestic. Ultimately the whole subject of translation boiled down to the question of money and it was clear that the larger organizations would, in consequence, encounter less difficulty in this respect than the smaller. It was recognized on the other hand that amongst some of the German "neue Hörspiele" and, indeed, those from other countries, there were some whose general "sound quality" was such as to be virtually international and universally understood and which could be broadcast in their original form with the help, perhaps, of only a brief commentary or introduction. As Mr. Esslin pointed out, the BBC had used this technique of commentary and introduction to broadcast plays in such languages as Zulu and Japanese in their original productions so physical exchange of a recorded drama was not an impossibility. Mr. Klippert (ARD-SR) summed up the point by stating that what was here sought was not so much the translation of a play, for this could introduce distortion and cause the writer's intent to be misunderstood, but the exchange of fully recorded tape productions which were internationally valid in their original form.

Mr. Takeuchi (NHK) informed the meeting of the intense interest which his organization had in acquiring scripts of plays specially written for radio and in consequence he supported the NOS proposal though, like all others present, he trusted that this would not involve any competitive element.

On a vote as to whether it would be worthwhile to launch a scheme whereby interested organizations would each year submit two scripts to the EBU for examination by an international jury and thereafter for a short list of those considered truly worthwhile to be drawn up by that jury and the scripts sent to organizations which wanted them for their own production, 13 of the organizations represented shewed themselves to be in favour (ARD, BBC, BRT, DR, JRT, NHK, NOS, ORTF, RAI, RTB, RTE, SR, SRC) and two (NRK and YLE) voted against the idea. The SSR abstained.

It was therefore decided to recommend to the Committee that :

interested organizations should, each year, submit to the EBU Radio Programme Section in Geneva the manuscripts of two plays specifically written for radio. They should be of recent origin but may have been broadcast nationally.

The manuscripts may be submitted in either English, French or German. They will be examined by a panel of three radio experts drawn from organizations designated by the Radio Programme Committee and this panel shall be newly redesignated each year. In view of the non-competitive nature of the proposal there need be no limitation on organizations from which the panel members are drawn taking part in the scheme and in view of the anticipated quantity of scripts it is recommended that members of the drama departments of the three organizations designated in connection with each year's panel might assist the work by reading scripts in advance and making a preliminary selection from them for submission to their designated experts. Each organization taking part in the scheme would be expected to negotiate the fees of its chosen authors directly and ensure that their works, if selected, were available for use by all other radio organizations against payment of an appropriate broadcast fee. Each participant should be encouraged to make every possible effort to broadcast the anticipated small number of plays which the panel selected and the experts further proposed to the Radio Programme Committee that OIRT member countries be invited to take part unless contractual or other reasons prevented them from doing so (for example those organizations in countries which were not members of the Berne Union).

Mlle Depolo (JRT) informed the meeting that her organization was planning an anthology of the radio play since the earliest times, in other words covering approximately the past 45 years. She wondered whether perhaps there might be interest in extending this to become an international anthology collected over a period of two years. This proposition, however, came under some criticism, notably from Mr. Pilon (SRC) and Mr. Jacques (RTB) but six organizations (JRT, NOS, ORTF, RAI, SRC and YLE) expressed interest and believed that by exchanging perhaps, at least extracts containing points of special interest they might be able to make up worthwhile documentary programmes on the subject. In view, however, of this comparatively small interest it was decided that the EBU as such should not become involved and these six organizations, together with any others who might subsequently become interested, were invited to get in touch with each other or via Mlle Depolo in Belgrade to see what could be evolved.

Another aspect of international co-operation in the field of drama lay, of course, in bilateral joint commissioning but here again there seemed little for the EBU as such to do. Mr. Dean felt that though the EBU need not and should not get involved in negotiations of this nature it could play a useful rôle by distributing information in advance on plans of this nature so that others could learn of them and, perhaps, join in. It would obviously be important that this information should reach the drama experts in each organization and Mr. Dean reminded the meeting of the existence of the quarterly EBU Radio Bulletin which would be an ideal vehicle for conveying this and asked those present who did not at present get sight of this to make contact with their Foreign Relations Department to ensure that they were put on their organizations' internal distribution lists. At the same time he felt that there might be value in drawing up a list of radio drama contacts within member organizations and a first start in this direction was of course the list of participants at the present meeting which is shown at the start of this report. Any further names plus addresses, telephone numbers, methods of contact, etc., which any organizations, active or associate, might, on reading this report, feel to be useful, would be welcomed by Mr. Dean at the Administrative Office in Geneva and would be included in a forthcoming edition of the Radio Bulletin.

A further proposal for international co-operation came from Mr. Malatini (RAI) who suggested the creation of an international permanent archive of outstanding radio productions. The idea behind this proposal was not to create a pool of first-class and/or historical recordings which could be borrowed by member organizations for broadcasting purposes. Rather, it was to assemble in one central point, almost in the sense of a museum, a collection of the best work done in this field in different countries. This would not only be valuable and irreplaceable

in itself but recordings from it could be borrowed for study, not broadcast purposes. This would be particularly interesting in the case of experimental works when the original recording of a trend or tendency could be examined after a period of years to see how it had developed with the passage of time.

Even though the recordings so assembled would not in the normal way be broadcast but merely available for inspection on the spot or borrowing for such purposes, there would still arise a copy-right problem which would have to be solved individually in each case but Mr. Malatini did not think that this would prove to be unduly difficult.

There was some discussion as to where this collection should be held and catalogued and, at the suggestion of the Secretary of the meeting, the experts agreed to recommend to the Committee that :

- the Central Documentation Bureau operated by the RTB/BRT in Brussels on behalf of EBU member organizations be asked to consider whether it could undertake the initial collection and subsequent annual acquisition of recordings of unusual interest in the field of radio drama. On the assumption that the Brussels Documentation Bureau (or some other centre) could do this, interested organizations should be invited to send initial recordings of 12 radio dramas as representative of the best of their output up to and including the year 1970. This would form the basis of the archive to which members would be invited to contribute up to six further recordings each year. Each recording should be accompanied by its script in the original language and a brief synopsis in either English or French together with its producing organization's written reason for proposing its inclusion in the archive. Copyright should be so cleared that other organizations might borrow recordings from the archive for study but not for broadcast purposes.

3. Techniques of Radio Drama

(a) Training of Writers, Adapters and Producers

Prolonged discussion on this subject revealed that the principal contribution which international co-operation could make in this area was the facilitating of exchange of information on the practices of member organizations.

Mr. Esslin (BBC) explained that in the BBC writers who shewed talent in the scripts they submitted for consideration were invited to London for a one-day seminar in which the BBC acquainted them with the professional techniques of radio drama production. Only writers who had already had at least one play transmitted were invited and so far four such seminars, each of about 12 people, had been held with very successful results. Mr. Hausmann-Higson (SSR) added that he had been present during one of these BBC seminars and as a result had followed suit by doing exactly the same thing on his return home : on three occasions about 12 young Swiss writers had been invited to a central point and he was convinced that as a result a considerable amount of worthwhile material had emerged from them. The writers had expressed themselves as being delighted that radio had wanted to do something for them and both parties had gained from this since radio, of course, had wanted work from them. Mr. Esslin emphasized the psychological importance of radio being seen to be doing something for writers and he added that the BBC had also arranged occasional special meetings for well-known and established writers including one which brought writers and composers together. This latter experiment was not entirely successful but he believed it had achieved some results.

Discussion revealed that several organizations had produced recordings on the lines of an "ABC of Radio Production Techniques" which shewed how the lapse of time could be indicated, change of scenery, how many voices can be used in a single scene, etc. Such tapes were simple but proved to be very effective and there was clearly value in making them available to others though in doing so, since they merely contained recorded examples, it would be necessary on each occasion to accompany them by fairly detailed explanation.

Mr. Klippert (ARD-SR) believed that there would be value in exchanging writers and/or producers between organizations so that they could study on the spot and in detail the methods and practices of other stations. This proposal was strongly endorsed by Mr. Esslin (BBC) and others and forms the subject of a recommendation later in this report.

Mr. Trutat (ORTF) said that his organization had been organizing special workshop sessions for some time designed for young writers of all kinds and not necessarily limited merely to writers of radio drama. The ORTF planned in the near future to organize evening sessions, possibly on a weekly basis, between producers, writers and technicians so that together they could study anew the possibilities of the radio medium. These would not, however, confine themselves to drama techniques but would range over the whole field of radio production.

Mlle Depolo (JRT) informed the meeting that in Belgrade there existed an Academy for training in dramaturgy. While similar academies existed in other countries for actors and producers it was her belief that the one in Belgrade was unique in that it covered all aspects of film, theatre, radio and television. Mr. Malatini (RAI) said that seminars of the type referred to by previous speakers were also organized in Italy, notably in Milan and Bologna.

Mr. Trutat (ORTF) stated that he was particularly interested in the training of directors and producers in radio drama and he wondered whether any organizations arranged refresher courses for their staff or regular producers. Mr. Esslin said that the BBC did in fact train many people on the job and as they progressed in their careers so did the BBC re-educate and update their knowledge and technique. He felt, however, that the information sought by Mr. Trutat was important and should be incorporated in a recommendation to the Committee and in consequence the point is reflected below. In passing, Mr. Esslin noted that the present item of the Agenda did not mention actors though he believed firmly in the importance of their training. He informed the meeting that every year the BBC offered two engagements of a minimum of six months each to actor students from drama schools which had fully working and equipped radio studios.

(b) Stereo

Mr. Maentylae (YLE) informed the meeting that the Nordic radio organizations had recently held a seminar in Stockholm on new techniques in stereo. It had been of particular interest to an organization such as his own which had little experience in this field and he believed that stereo techniques were so different as to justify the holding of a two or three day seminar under EBU auspices at some central point in Europe. Mr. Esslin (BBC) felt that, by the very nature of the subject, any such seminar would have to be very limited in size but here Dr. Lauterbach (ARD) disagreed with him, expressing his view that good stereo did not require specially restrictive seating arrangements for its audience. He stated that the Hessischer

Rundfunk was planning a seminar, not limited to but in which stereo would play an important part for young ARD technicians, producers and associated staff. This would last for at least a week and would examine particularly a new method recently worked out in the ARD whereby a mono signal could be converted to stereo. Dr. Lauterbach undertook that his organization would send the report and any relevant sound documents emanating from this meeting to other EBU members on request. Mr. Trutat added that the ORTF, too, was organizing something very similar during the 48 hours immediately following the Paris "Festival International du Son". It was likely that from this source as well sound documents would be available and he expressed the hope that such documents would be distributed between member organizations to avoid the costs of each having to produce his own.

The experts agreed to recommend to the Radio Programme Committee :

- that EBU member organizations look favourably upon and do what they can to facilitate the attachment to them for periods of time and for purposes which would vary and depend in each case of appropriate members of the staffs of other organizations as may seek such attachments (drama producers, technicians, etc);
- that the Radio Programme Section of the Administrative Office should seek from and distribute to all member organizations information on what they can offer by way of sound documents designed for staff training purposes, training courses themselves and seminars for staff involved in radio drama production and the terms and conditions (length, costs, etc) of these as well as of individual attachments of staff members.
- that organizations who employ freelance writers or producers should be encouraged to give them grants or some other form of financial assistance to enable them, too, to benefit from attachment to other organizations.

4. Exchanges of Views on :

(a) The Duration of Radio Drama Productions

Discussion here revealed a wide divergence both of practice and of views, best summed up by Mr. Reeves (CBC) who maintained that a 10 minute play badly-written and produced would be too long whereas a 2-hour well-written play could easily be too short. To lay down any limits in this respect would be an abdication of member organizations' artistic judgment.

Nevertheless some interesting trends were disclosed which may be summarized as follows :-

- YLE is trying to keep its radio plays below 90 minutes.
- ARD believes that its audience for radio drama, largely conservative in outlook, would be disappointed if plays were to be reduced to less than 60 or 70 minutes.
- BBC finds the 90 minute play more popular than the 60-minute one providing that there is a strong character-line and plenty of incident.
- RTB feels that in view of the type of present-day listener and the tempo of modern radio, no play should exceed 60 minutes and should, ideally, be between 30 and 45 minutes.
- ORTF agrees in the main with the BBC but limits its more serious work to 60 minutes since it does not feel it can really hold the interest of the listener for longer than this in such cases.
- RAI prefers a duration between 30 and 45 minutes.

Reminded by Mr. Esslin that the longer the play the more relatively cheap it was to produce the experts concluded their discussion on this point by generally agreeing with Dr.Hasselblatt (ARD-DF) that duration must depend on the development, suspense and content of each play: that nothing other than aesthetic consideration could or should determine duration.

(b) The Size of Cast

The experts found nothing to discuss on this point and therefore deleted it from their Agenda.

(c) The Serial Play

Mr. Esslin reminded the meeting that it was necessary to distinguish between series and serials, the former being complete in each episode but always using the same characters whilst the latter continued the same story line throughout the weeks, necessitating listening to each and every episode. In Great Britain there was a problem over broadcasting serials caused, perhaps, by the changing pattern of life but the series remained popular and supply was well up to demand. Mr. Maentylae stated that YLE had recently conducted an interesting experiment which did not fall fully into the category of either series or serial. In fact it was a cycle of plays using the same actors with a central theme running through them, the first of which was the United States and the second now proposed being Russia.

Mlle Depolo said that the JRT was commissioning a series of plays each of between 20 and 30 minutes' duration and each written by a different author on the subject of "The Young Man of Today". The plays would be fictional but would be designed to illustrate various aspects of the central subject and she wondered whether perhaps there were some other organizations who might be interested in co-operating with the JRT on an exchange of script basis. Mr. Naber (ARD-SWF), supported by Mr. Esslin (BBC) and Mr. Lounela (YLE), felt that this was an excellent idea which could be of considerable interest and in consequence all organizations which were interested in exchanging scripts of plays specially written on this topic were invited to get in touch with Mlle Depolo in Belgrade who would co-ordinate the project.

(d) Children's Plays

Here experience and opinion were fairly clearly divided with the BBC and ORTF on the one hand having abandoned these entirely in view of the onslaught of television whilst the RTE and JRT amongst others continued to broadcast them even though it had been necessary to bring forward their time of transmission. RTE, for example, usually broadcast its children's plays about 1700 hrs whilst Radio Ljubljana broadcast them every Sunday morning between 08.00 and 09.00 hrs - a time which had not changed for years - addressed to children between the ages of 6 and 14. The station offered prizes to authors of children's plays who were enabled to go on entering for this purpose year after year. They did not dramatize fairy tales but, regarding children as their listeners of the future, produced original material for them.

Mlle Depolo, complementing the earlier information on Yugoslavia which had been contributed by Mr. Smasek, stated that every year since 1958 the JRT had organized a festival of Yugoslav radio drama and that each year one day of this was devoted to a special theme. In 1971 this theme would be the development of children's plays and their production and she felt that EBU as such might well devote more attention to this subject than it had done hitherto.

The BBC was slightly revising its earlier attitude, as Mr. Esslin pointed out, and was just starting an experiment of broadcasting special radio plays for children during the mornings of the holiday periods and Mr. Trutat added that although the ORTF did not broadcast plays as such it did produce two weekly literature magazines specially for them.

(e) Dramatized Readings

In this domain there was almost complete unanimity as to the very important part that such broadcasts play in the schedule of nearly every radio station. They are a much loved part of the programmes and generate a following and loyalty out of all proportion to their very low cost and effort. 19th century prose, in particular, had been found by many to be ideal for this purpose since much of it was originally designed for family reading in instalments.

It was legitimate to use one or several voices and a good actor could do wonders with most material. Books remain highly readable long after they had fallen out of copyright and into the public domain and providing that a very short summary of the story so far were given at the beginning of each reading, they were simple to follow and immensely entertaining. As one delegate stated, a single reader could, in these hurried times, produce an oasis of calm and remind his listeners how beautiful their language was.

It was interesting that in several organizations, notably RAI, ORTF and some of the ARD stations, the serialized reading was not the responsibility of the Drama Department but frequently entrusted to the Entertainment or Spoken Word Departments. In France it was the Département Littéraire which did this and which frequently anticipated the release of new novels by reading particularly good extracts from them, sometimes by the authors themselves. Such importance was attached to this subject by DR that, as Mr. Pade pointed out, even major novelists were specially commissioned in his country to write for this purpose. At least three times a week at mid-day DR broadcast a

dramatized reading of between 30 and 40 minutes, usually by one actor, and it had noticed a distinct increase in the listenership for this over the conventional radio drama which it broadcast in the evenings. Every six months DR published a special radio novel immediately after its reading had been completed on the air and sales of these were very encouraging. Mr. Pilon (SRC) stated that his organization planned to bring this form back into its new Autumn schedules in 1971 and the meeting commended similar action to any other organization which was not currently employing this particular form.

(f) Commissioning of Young Writers

This was an activity in which it was generally felt that all organizations already did or should indulge. At the same time it was one which, by its very nature, could not be 100 per cent successful every time - in other words organizations must be prepared to lose or waste some money under this head.

Mr. Maguire (RTE) said that his organization was experiencing considerable difficulty in finding worthwhile young writers and the results of a competition intended for them a year or two ago had been very disappointing. He was therefore particularly interested in the experience of DR described by Mr. Pade whereby that organization commissioned about 12 writers a year but coupled the commission with an invitation to a special 3-day seminar where the DR demonstrated to them the tools of the radio trade, where they listened, discussed and were generally guided.

Mr. Angeli stated that the RAI divided young Italian writers into two broad categories, the very young and little known ones who wrote at their own risk initially and those whose qualities were known and who were, in consequence, guaranteed fees for, say, three broadcasts of their work. The SRC, according to Mr. Pilon, was planning to conduct most of its future drama operations by means of commissions. In Great Britain, one way in which young writers were found was as the result of a programme called "Northern Drift" in which a regional producer covered his geographical area very widely and commissioned initially very small works or poems of as little as 3 or 4 minutes' duration each and thus gradually built up a cadre of accomplished radio writers. In reply to a question from Dr. Schultes (ARD-WDR), Mr. Esslin confirmed that the BBC did not ask young writers for advance synopses of their work.

Though not strictly within the terms of reference of "young writers", Mr. Malatini mentioned that the RAI had achieved some of its very best results by commissioning producers to write and produce their own plays - an idea which evoked much interest amongst those present.

5. Co-operation with OIRT

Mr. Lounela (YLE), who is also Chairman of OIRT's Drama and Literary Group, produced the following prepared statement :-

"The OIRT drama and literature experts meet once a year, generally at the end of October. Initially the group was divided so that one year the exchange of literary and cultural programmes was discussed, and the other year drama. The last two meetings have, however, mainly concerned drama.

"Next autumn the literature and drama experts will meet in Finland and beside common negotiations the intention is to give the sections for literary programmes and drama an opportunity to discuss separately their special questions. The last of the three days of the meeting will be devoted to a general exchange of views on some central matters: last autumn in Warsaw the subject was stereophony.

"The aims of the expert group are :

- to improve the mutual flow of information by exchanging regularly reviews of the repertory, reports on new radio plays and texts both in the original language and translated into one of the common languages;
- exchange of information and programmes on important cultural events;
- to stimulate bilateral co-operation, as for instance the exchange of directors and dramaturgists;
- the comparison of personal experiences and views;
- the development of co-operation with the corresponding experts of the EBU countries;
- to establish contacts with the broadcasting organizations in Africa, Latin America and Asia.

"Owing to significant administrative and programme political differences in various broadcasting companies as well as to different copyright legislation, the group cannot make normative resolutions, it only gives recommendations which the various drama departments apply in the most suitable way.

"Certain countries arrange so-called drama festivals, which at the same time serve as public propaganda for radio drama and offer a representative review of the newest drama repertory

in the OIRT countries and in the world. (The way of arranging these festivals differs a great deal in various countries.) The festivals - which are more properly international drama weeks, months or series - include in some countries voting by the audience, contests, etc.

"Even if the rules of the festivals are very broad they easily acquire the character of a compulsory exchange. We have tried to avoid this by giving each country the possibility of developing the system in any direction that suits its purposes. In this way international theme series have emerged (for example the theme of "Peace" in the DDR) which are compiled in the same way as the festival series.

"In order to develop exchange further the OIRT intends to arrange common meetings for listening to and introducing the repertory, starting from the beginning of 1972. The definite form has not so far been agreed upon. It is hoped, however, that as many EBU members as possible should participate in these meetings."

Dr. Lauterbach (ARD-HR) hoped that Mr. Lounela's statement would stimulate closer co-operation between the two Unions and added that his organization would be inviting OIRT members to the Radio Play Festival in Frankfurt in 1972.

Individual experience of co-operation with OIRT organizations varied markedly from case to case and there was clearly room for discussion on this point when the Bureaux of the two Committees met later in the year. For example, whilst DR, JRT, NRK, ORTF and SSR reported no difficulties, the BBC and CBC both regularly encountered problems ranging from flat refusal to allow plays written by authors in some Eastern European countries to be broadcast in the West to silence from the state agencies concerned when requests were put to them. Of course there were bound to be problems, notably from Russia and Bulgaria as non-members of the Berne Union, regarding copyright and payment but the experts unanimously evinced a desire to increase co-operation between the radio organizations of the two Unions and to break down the bureaucratic barriers which tended to obstruct this on occasions.

6. Audition of Recorded Excerpts

The experts devoted a complete morning of their meeting to listening to tapes which had been contributed by a number of organizations and from which Dr. Schultes and Mr. Esslin had made a selection to illustrate different points. Thus extracts of productions by ARD (HR, RIAS, and WDR), JRT, NHK, ORTF, RAI, RTB, SR, SSR (SRG) and YLE were heard and provided food for discussion in the afternoon which followed, notably on the subject of stereo. Here there were revealed the diametrically opposed experiences of NHK and BBC, the former estimating that the time and cost of producing stereo amounted to some 5 or 6 times that of mono whilst the latter now did stereo production as a routine within the framework of Radio 3 and found it took no longer in rehearsal and cost no more than mono.

Dr. Schultes (ARD-WDR) stated that ARD now produced some 30-40% (i.e. 40 - 50 plays) per year in stereo and there was evidence from a non-ARD source of considerable public interest in stereo drama production. Like others present he recognized that most countries could produce statistics of the number of stereo receivers in the hands of the public but as far as he was aware no organization had yet made a study of how much this stereo facility was used by the listener, particularly in respect of drama.

Dr. Lauterbach (ARD-HR) was interested in ORTF's recorded attempt to illustrate vertical movement by means of stereo but felt that this problem had not yet been satisfactorily solved. He added that ARD stations now moved the microphone to follow the actor and thus achieve the sense of movement instead, as previously, of requiring him to move in an elliptical sense. Mr. Takeuchi (NHK) read a long, detailed and very interesting account of development in stereo production in Japan and, at the request of the Secretary, agreed to send it in written form to the Administrative Office so that it could be reproduced in the Radio Bulletin, issued as a special document or, if received in time, included as an appendix to the present report.

Another illustration in which much interest was shewn was that of the ORTF's production of "Macbeth" which had, to a very large extent, been produced in the open air. The results were excellent and prompted Mr. Maentylae (YLE) to plead that radio should get out more and occasionally ignore the inevitably clinical atmosphere of the studio. Mr. Hausmann-Higson (SSR-SRG) believed that this technique could frequently help actors and he added that he used to employ it on occasions. He had found, however, that it took more time, cost more and that intrusive sounds from aircraft, etc., had increased to such an extent that he had now given it up.

Mr. Klippert (ARD-SR) was particularly interested in the contribution of the YLE as an example of a drama production which could be used by others without the necessity of translation. He hoped that organizations doing such production would place them on offer through the EBU in the usual way. On this same subject of international exchange, Mr. Esslin felt that there was food for thought in borrowing from film and television techniques by producing the voice track of a radio drama quite separately so that it could be substituted from country to country and superimposed in his own language on the international tape by each user.

7. The Place of Drama in the Overall Programme Framework

- All organizations represented at the meeting spoke in detail of their practice in this respect and a summary of the information contributed (-) is now enclosed as an appendix to the present report.

In closing the meeting Mr. Esslin thanked the EBU for having made it possible and, in particular and on behalf of all present, thanked the Intendant and staff of the Westdeutscher Rundfunk for the excellent arrangements they had made for it and for their generous hospitality. Strongly supported by others, he stressed his belief in the value which the meeting had had for those present and for those who would read the report of it and he hoped that the Radio Programme Committee of the EBU would endorse this viewpoint and enable experts in radio drama to get together again on some future occasion.

Dr. Schultes spoke for all when he thanked Mr. Esslin for his most able and effective conduct of the meeting.

1 Appendix

RADIO : THE PLACE OF DRAMA IN THE OVERALL PROGRAMME FRAMEWORK
=====

As mentioned at item 7 of the Report of the meeting of Drama Experts, this Appendix contains a summary of information contributed during the course of the meeting by the various delegations present on the place which radio drama occupies within the programme schedules of their organizations.

BELGIUM

Since last summer, the RTB has been decentralizing its production centres without any increase in the overall air time. Magazine programmes are on the increase particularly on the Third Channel where Drama is having to give way to them. At the present time there are two principal weekly Drama broadcasts, a popular one on Wednesday evenings and the second on Sunday afternoons, still intended for a wide audience but embracing the classical and modern repertoire. Serials are broadcast every morning and afternoon, those in the morning usually being adapted from well-known books. On occasions, there are prestige drama broadcasts on the Third Channel but these are rare. This Channel uses stereo whereas the First Channel confines its output to mono.

In the BRT, at the present time, the major weekly play is broadcast twice within the course of the same week, on the first occasion on Channel I with its repeat on Channel II. It is anticipated, however, that this pattern will soon change and that each channel will increasingly specialize. When that happens, the principal annual drama output will consist of 40 new productions and 12 repeats. 80 per cent of the dramatic output is derived from overseas sources but everything has been exclusively conceived for radio and no adaptations from stage novel or other sources are either used or envisaged. Within this framework, BRT is experimenting over the broadcast in their original language of plays coming from other countries. Additionally, Channel II broadcast lighter and more popular plays and serials.

CANADA

SRC's output has hitherto been limited by the fact that only one channel has been available but this will alter next autumn when a second channel comes on the air. At the present time it broadcasts one

CANADA (continued):

major play per week and each month devotes a 60-minute period to two or three pieces of experimental radio drama. Two serials are broadcast each day, one of relatively short duration and the other designed to last much longer, in the region of perhaps four months. This pattern may well change next year, however, with the availability of a second channel. SRC made an experiment during last summer of broadcasting a 30-minute radio drama every evening and this proved successful.

CBC has to take account of the fact that its national output spans 5 time zones which, of course, makes scheduling complicated. Every week it broadcasts a major radio drama which is usually an adaptation of a classical play and, in addition, from Toronto, a weekly play of an experimental nature, repeated in an afternoon period, is broadcast. Serials are broadcast five days a week and once a week an entire evening is devoted to serious matter which might contain dramatic productions of durations ranging from ten minutes to two hours. Dramatized readings also have their regular place in the CBC schedule. Radio drama has been in the foreground of experiment in Canada, amongst other things in the matter of combining wavelengths to produce quadraphonic sound which it is hoped will involve and interest the younger listener.

DENMARK

Radio drama in Denmark is now more strongly established than ever and the number of transmissions of this genre has increased over recent years. Whereas previously there used to be three or four major productions there are now five per week. The first channel broadcasts easy-to-listen-to plays on Monday nights whereas on Friday nights the second channel broadcasts productions of an advanced and experimental nature, frequently using young producers and writers. DR is aware of a growing demand from its audience for quality and caters both for the evening and day-time audiences, the latter usually the larger. Approximately 45 per cent of its output is composed of adaptations of stage plays. Since 1949 DR has been keeping recordings of all its dramatic productions and recently, on its first channel, it has started rebroadcasting these on Wednesday nights rather in the same manner as the old films seen on television. This has enjoyed considerable success and popularity. No children's plays are produced in Denmark but there are some 20 programmes a week of dramatized readings, serials etc., and in addition a weekly 45-minute magazine programme giving news of what is going on in the theatrical world.

FINLAND

Since YLE broadcasts in two languages, Finnish and Swedish, it has two radio drama departments. At the present time the Finnish Service broadcasts 4 plays per week; the traditional radio play aimed at a wide audience is broadcast on Monday evenings while new and frequently shorter plays are broadcast on Friday evenings. Experimental plays go out on Tuesday evenings but the YLE does not feel in any sense tied to these times or even to the normal durations of the plays. The most popular time for radio drama is at midday on Sunday when the best plays from the past are edited and rebroadcast.

Regional broadcasting is rapidly developing in Finland and consequently provincial radio is likely to come soon and will alter the present picture as regards radio drama. How this will be altered is not yet known except that, clearly, there will be more encouragement to local writers.

FRANCE

One of the major recent changes in ORTF's output has been the increase in serials to some 3 or 4 per day carried, in the main on France-Inter. This same channel also carries a broadcast of an hour-long thriller every Tuesday evening, an historical play every Wednesday evening, news of the Comédie Française on Friday evenings and a new radio play on Saturday nights. On Sunday nights it gives special news from the world of drama, literature, cinema, etc., and also broadcasts a science-fiction play between 2210 and 2300 hours.

France Culture broadcasts a daily adaptation of a major but well-known work between 1445 and 1515 hours during weekdays, it devotes two periods on Tuesdays to drama and the theatre between 1700 and 1800 hours and 2030 and 2145 hours when a new radio play is presented. There is a Magazine Programme on the subject on Wednesday mornings and another new radio play is broadcast on Thursdays between 2100 and 2215 hours. Of these new works there is always at least one play per week by a writer, who, although he may be well-known in other spheres, has never written before for radio. Every Sunday afternoon between 1415 and 1615 hours, France Culture broadcasts a play live from a Paris theatre or from the Comédie Française with an audience present in the theatre and it looks upon this series of transmissions as a sort of panorama of plays currently running in Paris. Once a month France Culture which broadcasts only in mono and France Musique (stereo) join together for the presentation of a musico-dramatic work with very interesting results, as has been evidenced by the lively listener reaction. Altogether ORTF broadcasts some 700 to 800 drama programmes per year but is of the opinion that it still does not devote sufficient time to rebroadcasts to which it attaches considerable importance.

In addition to the above, each regional station of ORTF broadcasts at least one major dramatic production per week as well as short adaptations.

GERMANY

The situation within the ARD varies from station to station and it is therefore possible to give only a very brief summary here.

The sort of radio plays which Saarländischer Rundfunk used to broadcast on its First Programme have been discontinued since they were not considered to be particularly entertaining for the listener. They have been replaced by a new format known as "Radio-Play-Boutique", a programme presented by "Madame Boutique" which includes short plays of between 20 and 25 minutes duration. On the Second Programme the radio play has complete liberty but is only received by a very small number of listeners.

RIAS has made no significant change in its traditional output during recent years, except that it only broadcasts difficult plays, which truly involve the public and on which it does audience research, on Saturday nights.

Süddeutscher Rundfunk is allocated 90 minutes for each of its drama programmes.

Deutschlandfunk's approach is rather different from that of other stations in that it only has one programme, broadcast on long wave. Originally there was provision for a radio play only on Wednesday afternoons but the station received a considerable amount of correspondence from drivers of motor cars and lorries who found that they could receive this long wave transmission of DF better than many other stations, particularly at night. As a result, DF now broadcasts 3 radio plays per week including one between 0100 and 0200 hours, which is generally a thriller or concerned with science-fiction. Occasional time is scheduled for radio drama additionally between 2300 and 2400 hours.

Hessischer Rundfunk has a fixed spot for a radio play every week in its First Programme and a similar slot for experimental plays in its Second Programme. It also broadcasts a considerable amount of general entertainment plays and serials.

Westdeutscher Rundfunk is particularly concerned with gaining the interest of writers and, apart from the standard output of radio drama and several experimental plays, it also has regular public discussions with writers on the whole subject of drama.

The Bayerischer Rundfunk is particularly interested in stereo production and has noticed that, in view of frequency allocation problems, its stereo plays on FM are better received technically than those in mono on AM. It is observed that, although the public generally is interested in stereo, this is less the case with the more intelligent category of listener.

GERMANY (continued)

Radio Bremen broadcasts all its drama output including experimental programmes after 2100 hours in the evening: entertainment, thrillers and children's programmes are the responsibility of another department which means that the drama department is responsible only for the major radio play. Radio Bremen has found that its audience for radio plays is most concentrated in young people and that interest in these appears to decrease with age. Difficult plays command approximately 1 per cent of the audience whilst more entertaining ones reach between 3 and 4 per cent.

Finally, the Südwestfunk stresses the internal co-operation which exists there between the drama and other departments of the station and which is very marked. One outcome of this is that once a week a broadcast time is shared between the music department and the drama department with very interesting results. Another activity is that of inviting critics to discuss a play with its author in front of the microphone.

IRELAND

RTE's problem is that it has only one channel but must broadcast in two languages. It finds that the afternoon periods except, curiously, Sunday afternoons, are excellent times for the broadcasting of radio drama. A full length play goes out every Sunday night and every Thursday afternoon although this latter is frequently a repeat. Two 30-minute serials and two 30-minute children's serials are also all repeated during the afternoons. The RTE uses the omnibus technique in respect of a daily 5-minute serial in Irish, the episodes of which are collected and rebroadcast as one transmission at the weekend. The station tends to plan its drama output in seasons: for instance, a season of Irish plays, one of plays from abroad, one of plays chosen by a producer etc. RTE works with a professional repertory company and professional producers. It has recently started a critics panel in the studio to discuss a radio play and this was found to be both interesting and successful.

ITALY

The time allocated to radio drama in Italy is nearly always during the evening when, on account of television, the audience is not particularly numerous, though experiments have been conducted in broadcasting drama in the morning and even in spreading a complete play over 3 mornings. RAI produces about 30 new radio plays a year. In spite of the fact that most of its output in this field is not broadcast at the most favourable times it is reckoned to be fairly successful. The RAI broadcasts

a considerable amount of experimental drama, adaptations, poetry, etc., but these do not go out at standard fixed times. The only exception to this is between 2100 and 2200 hours on Saturday evenings which is a traditional period for drama on the national programme. RAI broadcasts two types of serials, the first between 15 and 20 episodes each of 15 minutes and the other an adaptation of a novel averaging 6 episodes of between 30 and 40 minutes each. RAI also broadcasts a considerable amount of talks and discussion programmes on theatrical subjects including an attempt at a global panorama of radio drama from the time of Ancient Greece to Samuel Beckett. It now envisages a further panorama of 20th century theatre with air time devoted to it every week. Actors are frequently brought into the studio and interviewed on their profession and its attendant sociological and aesthetic problems, and a sort of avant-garde club is now planned for truly experimental drama, often in the original language.

JAPAN

In spite of the vast impact of television in Japan the important function of radio has now been re-recognized and although the commercial radio stations broadcast few dramas, principally because of financial considerations, NHK's output in this field has come to be increasingly important. It broadcasts two regular 45-minute dramas per week - Art Theatre on FM and Literary Theatre on AM. The former is concerned with original radio works and the second with adaptations.

NETHERLANDS

Each of the six organizations within the NOS tends to have a different philosophy towards radio drama but most broadcast experimental programmes regularly between 2000 and 2300 hours in the evening designed for selected listeners. Other lighter plays are broadcast during the afternoons and short plays and serials regularly go out at other times.

NORWAY

Like Ireland, Norway has only one channel at the present time and the demand for radio drama exceeds NRK's capacity of supply. In spite of this three plays a week are produced whilst the light entertainment department is responsible for serials and similar programmes. The NRK has detected no lessening of interest in radio drama in recent years.

SWEDEN

SR's pattern is much the same as has already been reported in

SWEDEN (continued)

other organizations; 4 or 5 serious plays a week are broadcast in addition to a number of serials and plays of a lighter nature on Sundays. Some productions are in stereo and SR also broadcasts short plays of an experimental character.

SWITZERLAND

Dramatic output here varies between the different linguistic regions of the country. In German-speaking Switzerland a play is broadcast at 2000 hours every Saturday night on AM on the First (popular) Programme, repeated on Monday afternoon at 1600 hours. These plays embrace all types of drama in the light entertainment field. The Second Programme (FM) tends to broadcast longer plays, the classics etc., firstly at 1715 hours on Sundays with a second broadcast on Thursday evenings at 2000 hours. This same channel carries an experimental programme once a month and every Wednesday morning between 0900 and 1000 hours a magazine-type programme devoted to theatrical and related topics. Audience capacity and size is reported much better than was the case 7 or 8 years ago and it is interesting to note that some factories in German-speaking Switzerland, depending on their type of work, allow employees to listen even to radio plays during working hours. In French-speaking Switzerland there has been a slight reduction in the output of radio drama over the past 2 years but even so, there are some 260 programmes broadcast each year fairly evenly distributed as regards type and time. Thus, on Monday evenings, there is a 50-minute thriller: on Tuesday evenings, a major play of 1½ - 2 hours, usually of a contemporary nature and specially produced by the RSR: on the first Tuesday of each month a classic of French literature is broadcast: each Thursday evening there is a period of between 30 - 50 minutes devoted either to experimental drama or to work by young and new writers, whilst on Saturday evenings two plays of a popular nature are broadcast. An important slot on Sunday evenings is reserved for a major production aimed at a high level audience. In addition, there is a daily serial at 1600 hours which has proved very popular and research into the results of this during last August - a traditionally bad listening period - revealed very encouraging results. RSR also broadcasts daily a modern 5-minute serial for children and has special programmes involving authors and actors in which listeners can participate by telephone.

UNITED KINGDOM

The BBC has now recognized that as far as Great Britain is concerned the afternoon is the best time for radio drama and, indeed, a play varying between 45 and 90 minutes in duration is broadcast

UNITED KINGDOM (continued)

every afternoon of the week. Some of the important plays broadcast during the evening periods are repeated immediately afterwards during the afternoons: whereas the Saturday evening play may have some 650,000 listeners, it has been shown to reach over a million when repeated on Monday afternoons. Family serials are broadcast on Radio 2 including some specially designed for housewives in the mornings, and Radio 3 (the former Third Programme) carries one origination and one complete play a week.

In total the BBC produces between 800 and 1,000 new drama programmes a year but this figure includes serial readings with one or more voices which are very popular. Whereas serious drama was previously confined, in the main, to the former Third Programme, this has now been moved to Radio 4, a more popular channel and the BBC has been surprised at the success achieved by serious drama in its new home and the increased audience interest for it.

YUGOSLAVIA

As in some other countries, the dramatic output varies from station to station in Yugoslavia and this report does not, therefore, pretend to be comprehensive.

Radio Belgrade broadcasts drama on all its three channels. The First Channel broadcasts the following programmes each week :-

An original radio drama of 60 minutes duration written by an established writer either from Yugoslavia or from abroad;

"The Small Stage", duration 40 minutes, alternates with "Radio Playhouse", the former being relatively simple and deriving from authors of any nationality whereas the latter is devoted exclusively to contemporary Yugoslav writers;

A 60-minute production, "The Theatre Scene", presents works adapted for radio from the legitimate theatre either in Yugoslavia or abroad and tends to concentrate on contemporary plays;

From time to time and usually in relation to some anniversary, the First Channel also carries cycles of plays such as, for example, a series devoted to Shakespeare during his 400th anniversary;

Humour and Variety receive 20 minutes and 30 minutes respectively each week on the First Channel, and in addition there are two specific programmes per week designed for children each of 30 minutes duration.

YUGOSLAVIA (continued)

The Second Channel broadcasts a radio serial each Saturday adapted from a major literary work and each episode lasts 60 minutes;

Drama occupies a particularly important place on the Third Channel and varies in duration between 25 and 70 minutes, depending on the subject. On this channel are carried unpublished radio plays both from Yugoslavia and from abroad, experimental and stereo productions.

Eight plays are planned to be recorded in stereo during 1971 of which three will have been written by Yugoslav authors. In addition, Radio Belgrade plans to equip a special studio with electro-acoustic instruments this year.

Without counting the short programmes of humour and variety, Radio Belgrade produces altogether some 150 original drama productions per year.

Radio Ljubljana recently carried out a major enquiry on the impact of radio drama on the audience and found that its popularity had dropped from 4th to 7th place. It has recognized the importance of the afternoon audience and now tends to concentrate on this, producing, inter alia, some 20 new plays each year.

HUNGARY

The Hungarian Radio has two principal channels of which the first is on the air for 24 hours per day and carries all drama productions. Every week a new play is produced and broadcast and in total, including repeats, some 280 drama broadcasts go out each year. It is the experience of the Hungarian Radio that repeats frequently gain more listener attention than first broadcasts. In view of the national character of the weekly premières and the wide listening audience for them, they do not normally contain much of an experimental nature.

* * *
* *
*

ITEM 11 (a)

Rad. Com.

Istanbul

EDUCATIONAL RADIO :

SITUATION REPORT ON PROJECTED 4th CONFERENCE ON EDUCATIONAL RADIO
AND TELEVISION - MEXICO

At the time of drafting these notes (10 March 1971) the situation in regard to the projected conference in Mexico is so uncertain and so fluid that it would be ill-advised to report on it in writing.

The Committee may rest assured, however, that either its representative on the experts committee (M. Pierre Barbier - ORTF) or the Secretary of the Committee will inform it verbally at the time of its Istanbul meeting of the very latest situation in this respect.

ITEM 11 (b)

Rad. Com.
Istanbul

EDUCATIONAL RADIO :

1971 QUESTIONNAIRE ON EDUCATIONAL RADIO

As promised, M. J-F. Lawaetz has prepared a further follow-up questionnaire on trends in educational radio and this has been dispatched to all members. Its results will be collated and analysed before the Autumn 1971 meeting of the Committee and will be presented to the Committee at that time.

In the meantime, the detailed information communicated as a result of last year's questionnaire has been processed and issued to all members by the Administrative Office.

ITEM 11 (c)

Rad. Com.
Istanbul

EDUCATIONAL RADIO :

RELATIONSHIP WITH TELEVISION PROGRAMME COMMITTEE'S WORKING PARTY
FOR SCHOOL AND EDUCATIONAL PROGRAMMES

The result of the Television Programme Committee's consideration of the request put forward to it by the Radio Programme Committee in this respect will be found on page 4 of circular letter 68.119 of 22 January, which constitutes the working document for Item 1 of the present Agenda (Decisions of the Administrative Council). It will be noted that the Television Programme Committee recognized the usefulness of maintaining permanent contact with the Radio Programme Committee in this particular field and that it confirmed its invitation to the Radio Programme Committee to send two experts to the meeting of the Working Party, with the assurance that they would be able to take the floor whenever they wished.

When the Bureau of the Radio Programme Committee came to discuss this point it felt that it was not, perhaps, necessary for two members to represent Radio's interests in the framework of this Working Party and it consequently asked the ORTF to make M. Pierre Barbier available for this purpose. It is gratifying to record that the ORTF has willingly agreed to make M. Barbier available for this purpose and, in the light of the Television Programme Committee's discussions on the subject, it may now be assumed that the matter has been satisfactorily resolved.

SOUND ARCHIVES

The situation in respect of the Committee's various projects is as follows :

a) Directory

The first edition of the Directory of members' Sound Archives has now been completed and distributed to all members, both active and associate. It is hoped that those on whom no information appears in this first edition will, as they have been requested by the Administrative Office, furnish such information so that this can be sent out as an addendum as soon as possible. In due course it will probably become necessary to issue a complete second edition, but for the present it is hoped that this first Directory will be of service to member organizations.

b) Writers and Poets

Lengthy lists of names have been received from 25 different organizations, including those of Bulgaria, Ghana and Malaysia. Copies of these lists have been sent by the Administrative Office to the members of the small Sound Archives group (Mr Eckersley - BBC, Mr Lotichius - ARD/NDR and Mr Lindberg - SR). With the help of their own staffs they are individually short-listing these names and in due course, when they meet, they will draw up a final list which will then be sent out by the Administrative Office to all organizations, including those of the OIRT, seeking what recorded material exists on them and is available for exchange.

c) Sounds of Cities and Countries

Diversified lists of recorded material available under this heading have been contributed by some 20 organizations and the processing of these is, as these notes are written, virtually complete. It is hoped, therefore, that by the time the Committee meets in Istanbul the information on what is available will have been distributed to all members, enabling physical exchange of it to start.

d) The Origins of World War II

This, of course, is a much more involved and complicated project than either of the others listed above and it will be recalled that SR originally offered the use of its electronic data processing

(EDP) equipment in its respect.

The SR has received material from the ABC (Australia), BBC, DR, NOS, NRK, ORTF, RAI, RTE, YLE, the West German Sound Archives and the Czech Radio. It has also been promised contributions from IBA and ORF. Unfortunately, for financial reasons, SR has been compelled to curtail all its EDP projects and at the present time there is no information available as to when these will be resumed. Mr Lindberg reports, however, that it is apparent already that there will be so much work to do in establishing a comprehensive list of the many available recordings that it will almost certainly become necessary to engage a special person for this purpose. The task is much heavier than originally envisaged and SR estimates that it will take one person at least 5 or 6 months of whole-time work to produce the finished catalogue. SR is not itself able to provide such a person without some financial assistance and when the Bureau of the Committee was apprised of this fact it decided to ask its small expert group (for composition see sub-para. (b) above) to meet and bring forward a recommendation on what should now be done. It certainly seems that some financial contribution from members will be necessary if this important project is to succeed and the Committee therefore is asked to consider this new aspect and to decide on whether or not to proceed and, if so, on how and to what extent the project shall be financed. The expert group plans to meet to consider this matter, together with other Sound Archive points, at the end of April and consequently will require a clear directive from the Committee.

ITEM 13

Rad. Com.
Istanbul

CO-OPERATION WITH OIRT

The Committee will note from the document accompanying Item 1 of the Agenda (Decisions of the Administrative Council) that, as a matter of EBU policy, the chairmen of committees will now be left to decide which of their specialized working parties can best benefit by the attendance of experts from member organizations of other regional broadcasting unions.

In respect of OIRT this has already started to have results and it is pleasant to record that an OIRT drama expert (from Magyar Radio) attended the meeting of EBU drama experts in Cologne in January and that the Head of Magyar Radio's Music Department served on the jury of this year's "Let the Peoples Sing" competition. In return the EBU was invited to send a representative to a recent meeting of the OIRT music experts and, at the suggestion of Mr Salter (BBC), who presided at the last meeting of the EBU experts, Mr. Enhoerning (SR) very kindly served as EBU's observer.

A statement made by Mr Lounela (YLE), who is Chairman of OIRT's drama and literary group, is reproduced on page 17 of the report of the meeting of drama experts (Item 10 of the Agenda).

Shortly before the last meeting of the EBU Administrative Council, when this new policy was defined, Mr Otto Donner (YLE) had attended an earlier meeting of OIRT music experts in Sofia in mid-October 1970. Mr Donner was kind enough to send some notes on this meeting to the Administrative Office and from these it is clear that it was principally concerned with Light Music. In this context the member organizations of the OIRT are being invited to be represented at the forthcoming International Forum of Light Music, organized for the EBU by the Bayerischer Rundfunk in Munich in May (see Item 6 of the Agenda). OIRT organizations also take part in the Montreux Jazz Festival and in the "Let the Peoples Sing" choral contest and EBU organizations, on the other hand, support the Prix Brno and the Concertino Praha.

As may be seen, co-operation with the OIRT is now well established and likely to become increasingly so under the new policy and the Committee is informed that its Bureau is meeting with that of the OIRT in Budapest, probably towards the end of June this year.

If therefore there are any further points or instructions which the Committee would wish to give its Bureau in this respect it is invited to do so now.

ITEM 14 (a)

Rad. Com.

Istanbul

SPORT :

WINTER OLYMPICS, SAPPORO 1972

There is reference to the situation in this respect on pages 2 and 3 of the document accompanying Item 1 of the Agenda (Decisions of the Administrative Council).

In summary, the budget of the Operations Group is estimated at 225,535 Swiss Francs allowing for what is believed to be an adequate contingency. Radio's share of the NHK facilities charge (5 %) of US dollars 635,000 amounts to 135,000 Swiss Francs.

Eleven organizations have pledged their participation and financial contributions as follows :

| | <u>Swiss Francs</u> |
|------|---------------------|
| ARD | 64.000 |
| CLT | 7.000 |
| NOS | 35.000 |
| NRK | 12.000 |
| ORF | 17.500 |
| ORTF | 64.000 |
| RAI | 58.000 |
| RMC | 6.000 |
| SR | 29.000 |
| SSR | 17.500 |
| YLE | 17.500 |

TOTAL : 327.500

(Note : the above figures were calculated in accordance with the subscription units of the individual member organizations.)

When seeking these pledges of participation the Administrative Office had in the first instance to guess which organizations would be interested and then, based on that guess, to estimate what their individual shares of the costs would be. It was rather like putting the cart before the horse, for unless the Administrative Office had been able to give organizations an idea of how much they would have to pay they would clearly have been unwilling to commit themselves. At the same time until it was known which organizations would take part it was impossible to calculate their shares of the costs. Thus an element of guesswork had to intervene but, in fact, the total costs of the Operations Group expenses and the NHK facilities fee amounts to 360.535 Swiss Francs and, as will be seen above, the amount pledged

is 327.500 Sw. Frs. In other words there is a shortfall of approximately 33.000 Sw. Frs., but in the overall costs it is not at this moment considered very alarming and the Operations Group costs, as has so often been the case in the past, may prove to be lower than their current estimate.

The Operations Group produced an important informational document combined with a detailed questionnaire and this was sent out to all intending participants on 15 January. They have now replied to the questionnaire and the information thus communicated has been passed on by the Administrative Office to the Operations Group. It is known that, even so, one or two organizations still have outstanding questions in respect of the Winter Olympics but, after discussion with Dr Molo (SSR), it was felt that there was no need to convene a full meeting of experts from these interested organizations but rather that any who had any questions could raise them either directly to the relevant member of the EBU Operations Group or via the Administrative Office.

ITEM 14 (b)

Rad. Com.
Istanbul

SPORT :

SUMMER OLYMPICS, MUNICH 1972

As these notes are drafted the Administrative Office is advised by the DOZ (Deutsches Olympia Zentrum) that it is about to send directly to all EBU active members a detailed questionnaire on their requirements. The launching of this questionnaire has been delayed owing to modifications to the Olympics programme which have continually intervened, but it is believed that the questionnaire will be in the hands of member organizations before the end of March.

ITEM 14 (c)

Rad. Com.

Istanbul

SPORT :

LITTLE WORLD FOOTBALL CUP, BRAZIL 1972

The correct title of this event is "The Brazil Independence Cup" and little more is known about it at present than the information contained on pages 3 and 4 of the document supporting Item 1 of the Agenda (Decisions of the Administrative Council). The Bureau of the Committee, when it considered this point in January, felt that the Administrative Office should establish what interest this event was likely to have for EBU member organizations and in consequence an enquiry on this point was sent out under reference letter 68.433 of 15 February 1971. As these notes are drafted three organizations only (BBC, RTB and SR) have expressed interest in principle but, as they point out, this will depend on the exact dates of the Cup and the teams taking part in it. The Administrative Office will watch over this matter and keep member organizations informed as the situation develops.

In the meantime, however, it must be recorded that it seems very improbable that an EBU Operations Group will be required by EBU Television organizations and therefore if EBU Radio organizations who are interested wish some form of EBU action, it will be necessary to agree on this independently of anything which their Television colleagues may be doing.

ITEM 14 (d)

Rad. Coun.
Istanbul

SPORT :

COMPOSITION AND ROLE OF PROPOSED SMALL WORKING PARTY ON THIS SUBJECT

The Bureau felt that there would be considerable advantage in the Committee having available to it a small working party on sport which would establish a calendar of forthcoming sports events, decide on which of these would require EBU action and, generally, alert the Committee on any pertinent sporting question.

Generally speaking, the Bureau envisaged that such a group would undertake its consultations either in writing or by telex or by telephone, though obviously there would be occasions when it would be necessary for it to meet. The Bureau felt that it should be as small as possible and therefore now proposes to the Committee that an ad hoc working party of radio sports experts be constituted under the chairmanship of Dr S. Molo (SSR) with one representative each from ARD, BBC, ORTF, RAI and SR. The Secretary of the Committee has sought the approval in principle of these organizations and so far has learned that the ARD representative will be Mr Rudi Michel (SWF), the BBC representative Mr Robert Hudson and the SR representative Mr Per-Olof Wester. The Secretary expressed the hope that the Committee's sports advisor, Mr Giorgio Boriani (RAI), might be made available for this purpose.

The Committee is invited to consider the above and, if it agrees with these proposals of the Bureau, to put forward a formal recommendation to the Administrative Council in respect of the creation of this Working Party.

QUESTIONS OF A TECHNICAL NATUREa) Storage of Sound Tape Recordings

The Technical Centre was unable, before February 1971, to start the detailed analysis of the replies from the various organizations that had received the questionnaire regarding the arrangements for storage of sound tape recordings. This questionnaire (circular letter G 105/1), had been sent in July 1970 to the members of Sub-group G1 (sound recording) of the Technical Committee and to the Working Party of experts on sound archives of the Radio Programme Committee.

Twenty-seven replies were received from 18 different organizations, which provides a very comprehensive survey of the practices of EBU member-organizations. In the majority of cases, the replies are very encouraging so far as the condition of the stored tapes is concerned, even in the case of the older ones. Certain organizations were pleasantly surprised by the good quality obtainable from the tapes, some of which were more than 30 years old. The only deterioration noticed is the following :

- from the mechanical aspect: tapes made of cellulose triacetate become brittle and tend to curl; the splices tend to adhere to adjacent turns;
- from the aspect of acoustic quality: slight increase in background noise, faint echo, a few drop-outs due to the humidity and perhaps a little distortion due to tape wear.

It is difficult to compare the present-day quality with that obtained at the time when the recording was made, as technical criteria have evolved since that time. Nonetheless, in the opinion of the majority of organizations, the quality of both periods is comparable. However, if it is desired to retain a recording for a long time, it is advisable to make a copy of it on a modern polyester tape which will have better mechanical characteristics.

Generally speaking, the organizations consulted took no more than a few simple precautions for the storage of tapes: air-conditioning, maintaining a medium humidity in the store-rooms, avoidance of proximity to magnetic fields likely to be dangerous, storing the tapes in cans, but they took no special precautions against dust. In conclusion, it appears that the problem of tape conservation is not critical and that the fears regarding the deterioration of tape recordings after ten or twenty years are unfounded.

The report based on the replies received, doc. Com.T.(G)148, will be distributed to the Technical Committee and the Radio Programme Committee as well and also document Com.T.(G)149, entitled "Problems related to the storage of tape recordings", which provides a general source of information and includes some practical advice for non-specialists, taken from an ORTF Research Report and a publication issued by the Library of Congress in Washington.

Circular letter G 206/2 will reproduce all the replies to the questionnaire, and will be distributed to the experts who participated in the enquiry.

b) Co-ordination of Multilateral Sound Transmissions

When these notes were prepared, five of the concerts of the 1970-1971 Season had been transmitted, and all were taken by the EBU members in 12 countries without serious incident. It is certain that that result should be attributed to the technical co-ordination of these transmissions by the RTB/BRT and the application of the Code of Practice for International Radio Exchanges (doc. CT/378).

It would be advisable to make similar arrangements for the 1971-72 Concert Season.

The Technical Centre has also continued to give assistance to individual members in the organization of international transmissions of sound programmes, notably to Danmarks Radio for the Public Jazz Concert from Belgrade on 13 November 1970, and to the BBC for the tour of the BBC Symphony Orchestra in Germany and Switzerland in February and March 1971.

c) Utilisation of International Sound-Programme Circuits

At the Berne meeting, the attention of the Radio Programme Committee was drawn to the major increase in the tariff for leasing occasional international sound-programme circuits announced to take effect from July 1971. The Committee has requested the Administrative Office to undertake, in collaboration with the Technical Centre, an enquiry to determine the present use of occasional circuits in order to prepare a list of those which it might be worthwhile to consider leasing permanently. A questionnaire on this subject was therefore issued in December 1970. It enquired as to which were the most frequently-used circuits, the total number of hours used each month and the monthly frequency of use of each circuit. The enquiry refers to the present-day situation and also to that envisaged in 1975 and 1980.

The Radio Programme Committee has also raised the question of the international transmission of stereophonic programmes, and in particular, the EBU Concerts. The response of the CEPT, to which this question was put at the Karlstad meeting, in May 1970, was that the PTT Administrations could not undertake to provide stereophonic international junctions unless the broadcasting organizations guaranteed sufficient utilisation to render them economically viable for the Administrations. This was why the questionnaire on international circuits, mentioned above, referred also to stereophonic circuits; it requested information about the utilisation of international stereophonic circuits that each organization would envisage if such circuits were available both now and in 1975 and 1980.

RECAPITULATION OF THE RECOMMENDATIONS OF THE WORKING PARTY OF
CHIEFS AND EXPERTS OF FOREIGN RELATIONS

I. Standardization of the Procedure for receiving or sending out
special correspondents :

The Working Party recommended :-

- 1) Strongly advising broadcasting organizations not to make any commitments concerning the ordering of circuits before consulting, via their Foreign Relations Departments, the organization which is to help them; in other words to get prior information from this organization that the requisite facilities can be made available before any circuit is ordered.
- 2) That permanent correspondents must in any case contact the Foreign Relations Departments of the organizations from which they request assistance, with the aim of co-ordinating and simplifying the steps to be taken.
- 3) That organizations avoid, as far as possible, granting technical facilities to special correspondents who are not expressly accredited by the organization they claim to represent.
- 4) That, in the cases of special correspondents or of freelancers (independent producers), the organization sending them should always give notice, by telex, to the organization whose assistance it is seeking on their behalf.
- 5) That a distinction be made in the case of permanent correspondents for whom, of course, it is not necessary to send notice prior to each operation.

II. Definition of Free Assistance

(1) Non-restrictive list of the various types of free assistance normally provided :

- Technical studio facilities, such as editing, circuit facilities, etc.;
- Technical facilities outside the studio;
- Making copies of tapes or documents; despatch and loan of sound and other documents;
- Contacts of various kinds;
- Introductions;
- Loans of portable tape recorders - and in the latter case, organizations are of course free to act in accordance with their own practice; thus, for instance, in the case of the ARD, BBC, ORTF, and SR, and for technical reasons, there is often a technician to assist the reporter.

(2) Definition of ordinary free assistance :

- i) Ordinary free assistance may be defined as the making available of technical material and technicians and of all normal material means required for strictly professional visits.

In the case of an interview, Foreign Relations Departments are not generally concerned with anything other than technical support. On certain occasions, however, this assistance may be of an administrative nature.

- ii) Internal free assistance may be defined as the provision of such services as photocopies, telephone, telex, shorthand-typists, clean tapes, etc.

III. Assistance provided at the time of Special Events and Football Matches:

- (1) In the case of football matches, the Group of Experts on Foreign Relations hoped that the principle of provision without cost of the technical infrastructure be maintained but recognized that in certain specific cases this might not be possible.

III.

(1) continued :

It was recommended that a spare portable tape recorder be included automatically as part of the technical assistance since this would be useful for interviews following the event;

- (2) The Group wished that all requests be made well in advance. It would therefore be advisable to fix a particular deadline for requests, all organizations being asked to respect this deadline;

- (3) In the case of organizations with autonomous stations, within the framework of extraordinary events, requests for assistance and use of circuits should be centralized by a single responsible organization (e.g. ARD, JRT);

- (4) It is desirable that the material means (positions allocated to reporters, T.V. monitors etc.) made available to radio organizations be up to the standards required by the mission they have to fulfil and cover their needs fully.

IV. Invoicing of Local Circuits :

- (1) The Group recalled that what is commonly referred to as "local circuits" or "local ends", as for instance the circuit permanently installed between Wembley Stadium and the Post Office terminal in London, were not invoiced and that this Convention was the subject of bilateral agreements, as for instance those between the BBC and the ORTF.

- (2) On the other hand, in the matter of the setting up of occasional local ends and taking account of the appreciable increase of costs to set them up, the Group thought it fair that these costs be borne by the requesting organization.

It therefore recommended that the special costs incurred in respect of the construction of occasional local ends be invoiced by the Postal and Telecommunications Administration of the requesting country on the same basis as those of the international circuits and, in this respect, the existing agreement between the British and French telecommunications administrations would appear to be conclusive and to be the inspiration for similar agreements.

V. Assistance to Freelancers (independent producers)

The Group considered that each request from a freelancer constituted a special case in itself which concerned the internal affairs of the organizations and these matters, therefore, were not within the province of the EBU as such.

VI. Payment of Rights :

- (1) As a general rule, all proposals for programme exchanges should be free from the payment of rights. Nevertheless, if certain rights were attached to them, they should be included in a precise clear manner in the proposals. Also, when an organization was a requesting organization, it could be called upon, after bilateral agreement, to pay any supplements involved in the case of deferred relays;
- (2) The Group recalled the recommendation of the EBU Administrative Council that the offering organizations should pay royalties or supplementary fees. However, complete latitude was given to the organization to be reimbursed for such payments.

VII. Setting up of a Standard Waybill

- (1) With the aim of achieving a certain standardization of consignment notes, the Group wished that the organizations which were satisfied with their own form of waybill would give other organizations the benefit of their experiences, by means of a survey or questionnaire carried out by the Administrative Office;
- (2) Furthermore, it was recommended that in any standardized waybill to be used in the future, the following ten indications, drawn up by the chiefs of foreign relations, should be given :
 - 1 - Whether the programme is offered for live or for deferred transmission;
 - 2 - In the case of a programme being offered for deferred transmission, whether the receiving organization should record it over circuit or whether tape recordings are available;
 - 3 - In the case of an offer of a deferred programme, the deadline for its utilization;

VII.

(2) continued :

- 4 - How many times the programme can be transmitted;
- 5 - If the programme can be transmitted in part;
- 6 - Whether the programme is in mono or stereophony (or stereo which can be used on mono equipment);
- 7 - Whether use of the programme is gratuitous or involves payment of any rights;
- 8 - Whether the offer is addressed to all or only some EBU members (active or associate members or both) and to the OIRT;
- 9 - Whether tapes should be returned or not;
- 10 - Notification of the date of broadcast.

It is also recommended :-

1. to avoid requesting clean tapes for programme exchange purposes since, from a postal point of view, these are considered as merchandise and involve payment of duty;
2. that all organizations refrain from cutting the tapes they receive where these are required back by the sender;
3. that short tapes (below 30' at 19 cms/7½ ips for instance) are not returned unless the internal regulations of sender organizations require it;
4. to take into consideration the importance of the time factor and, in this respect, to choose the most effective means of transportation.

VIII. International Legislation relative to Freedom from Customs Duty on Cultural Material despatched under special label within the framework of International Exchanges

The Group recalled that there was a UNESCO agreement relative to despatches of this nature and that, in this respect, certain organizations were already using a label mentioning the authorization officially granted in their own countries.

The Group hoped that the EBU Legal Committee would keep the organizations informed on national and international legislations existing in this area.

IX. Establishment of a list of Foreign Relations Services

The Group hoped that through the Administrative Office a full list of foreign relations services would be set up indicating clearly the functions of each member of staff, telephone numbers, methods of contact, etc. This list should, in fact, constitute a very complete organization table containing the names of the heads of departments, officials, their deputies and co-workers.

* * *

* *

*

ITEM 17

Rad.Com. Istanbul

Analyse of last year's questionnaire on the evolution
of radio programmes

M. Wangermée will give a verbal analysis of the replies to the above-mentioned questionnaire. The formal written document will, however, be the subject of an appendix to the report of the Radio Programme Committee, Istanbul.

STATUTE OF THE JAPAN PRIZE

When the present Agenda was drawn up there was a likelihood that NHK might propose one or two modifications to the existing Statute which would take effect in the current year. The Secretary of the Committee, however, has recently had the opportunity of considerable discussion with the NHK on this point and has learnt that there will now be no change during 1971.

In fact the two principal amendments which the NHK has in mind are mainly of a legal and television nature and are unlikely to be of much concern to radio. NHK will be seeking the advice of the EBU during the course of this year with a view to a possible amendment to the Statute next year, but there is no need to concern the Radio Programme Committee at this stage. There is, however, one point on which NHK would appreciate advice from both the Radio and Television Committees and that concerns Article 14 (i) of the Statute, which reads as follows :

"Programmes must have clear and definite educational objectives and must be one of those, as mentioned below, which are systematically and orderly organized and arranged in series. Therefore, a single individual programme, which does not form part of a series, shall be excluded."

Although, as mentioned above, there is no intention of amending the Statute this year, NHK does feel that there would be value in defining a series, particularly so since recently a European television organization entered a programme for the Japan Prize, maintaining that since it broadcast one such programme each year, it did form part of a recognizable series. It has been felt that to suggest that one programme per year constitutes a series is to stretch the point a little and NHK would appreciate advice as to what the EBU Programme Committees consider should fairly constitute the minimum requirement for a series so that perhaps next year this word may be adequately defined in the Statute; for example, the Committee may care to propose some such formula as :

"In this context a series shall be defined as being not less than 'x' programmes on a given subject, broadcast within a maximum period of 'y' months."

The Committee is invited to consider and recommend on this point.

THEME OF DISCUSSION

As promised during the last meeting of the Committee the Bureau devoted some time to consideration not only of future themes but also of the best method of conducting discussion on these. It recognized that the formal statement by the leader of each delegation present did not really promote the lively give and take which was hoped for and felt that it would be preferable in future to revert to the former practice of inviting one or two organizations to introduce each subject with general statements designed to provoke discussion.

A number of subjects suggested themselves to the Bureau which decided to retain them for future use and amongst these were :

- the level of presentation of news, information etc.
(this is a pick-up of the suggestion made at the Committee's last meeting by Mrs Horelli (YLE) that Radio organizations not infrequently tended to talk above the heads of their listeners);
- objectivity and personalisation of news, current affairs, cultural and other information;
- independence in news reporting.

For Istanbul, however, the Bureau decided that in view of current developments in Radio a profitable discussion could take place on the relationship, in both directions, between Radio and the regional and local communities. It was agreed that the ARD, BBC, NRK, ORTF and RAI delegations would each make preliminary statements of not more than 10 minutes each, after which the subject would be thrown open for general discussion and exchange of views.

ELECTION TO ADDITIONAL SEAT ON THE BUREAU OF THE COMMITTEE

Reference to the document covering Item 1 of the Agenda (Decisions of the Administrative Council - letter 68.119 of 22 January 1971) will show that the Administrative Council approved the recommendation of the Committee that its Bureau be enlarged from its present size of :

1 Chairman
1 Vice-Chairman
5 Members

to

1 Chairman
1 Vice-Chairman
6 Members

with effect from 1 January 1971.

Apart from the Chairman of the Committee (RTB) and Vice-Chairman (ORTF) the five member organizations represented on the present Bureau are ARD, BBC, NRK, SSR and RAI.

The Committee is invited to elect a sixth member organization to a seat on its Bureau for the financial years 1971 and 1972.

PLACES AND DATES OF FUTURE MEETINGS

The Committee is very well placed as regards invitations for the future, the situation being as follows :

| | |
|--|----------------|
| Autumn 1971 (30 September - 2 October) | Helsinki (YLE) |
| Spring 1972 | Munich (ARD) |
| Autumn 1972 | Bergen (NRK) |
| Spring 1973 | London (BBC) |
| Autumn 1973 | Salzburg (ORF) |

The Committee might already like to consider the dates of its Spring 1972 meeting bearing in mind that Easter falls early that year, on 2 April. It is now known that the Technical Committee is also meeting in Munich, at the invitation of the ZDF, between 10 - 14 April 1972 and in order not to clash with this meeting in any way and, indeed, to facilitate observers from each Committee being present at the other's meeting, as has now become a well established practice (unfortunately made impossible at Istanbul since the two Committees are meeting simultaneously), the Secretary would like to suggest that the Radio Programme Committee consider the dates of Thursday 6, Friday 7 and Saturday 8 April 1972, assuming, of course, the agreement of the ARD.

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities



Any views, findings, conclusions, or recommendations expressed in this publication/collection do not necessarily reflect those of the
National Endowment for the Humanities.